

BEHIND THE SCENES. Pictured and Described by D'EGVILLE.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 7. No. 88.

[Registered at the
G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, May 31st.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION. (Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

WITH RADIO OUT-OF-DOORS.

THE STORY OF "FATHER O'FLYNNE."
By A. B. Cooper.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 5-11, Southwark
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 2, Savoy Hill, Strand, London, W.C.2.

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(including postage): Twelve Months (Forward), 36s. 6d.;
Twelve Months (British), 13s. 6d.

Radio as a National Influence.

By the DUKE OF SUTHERLAND.

[Pursuing the policy of offering the hospitality of our columns to organizations connected with wireless, we publish this article by the Duke of Sutherland, President of the Radio Association. We are glad to note that the Radio Association has abandoned the "bogeys" of three years ago, and that fear of "the alleged monopolies and privileges" has now given way to appreciation of the B.B.C., which, in the Duke's words, "stands as the finest broadcasting service in the world."]

IN our national life a great part is played by the development of new sciences. From the invention of Caxton in the fifteenth century to the modern Fleet Street, wielding great influence over the people, a long period has elapsed. In the science of aeronautics, the progress has been rather quicker from the biplane built by the Brothers Wilbur and Orville Wright in 1903 down to the present day, when the Director of Civil Aviation, in the course of his duties, flies all the way from London to India.

But as a contrast, if the development of these sciences has been astounding, the development of broadcasting has been in the nature of a tidal wave or avalanche. So quick has been the development, so rapid has been its application, that it has entered into the daily lives of the whole population of the country, rich and poor alike.

Three years ago broadcasting was unknown to more than a mere handful of people, and the practicability of speaking by wireless was hardly realized except by those who came in touch with it during the war. Now almost every street presents a maze of aërials, and houses which have not a receiving set are more the exception than the rule.

That this new application of science which brings Art, Education, News,

National Events—and, perhaps, some day Parliament on a special wave-length—right into the home, will have an enormous influence, for good or evil, cannot be disputed. And this effect will, I venture to say, be quite as great as that due to the introduction of the printing press.

And when growth is so rapid, as it is with wireless, it is very necessary to have an efficient organization to assist the science in overcoming the difficulties which it will have to confront and to look after the interests of the experimenters and the millions of listeners.

That is why every enthusiast should help us to build up the Radio Association and give it the strength and backing which it should receive.

In 1922, some doubts arose, which found expression in Parliament, as to the arrangements which were being made for the launching of broadcasting in the British Isles. During the process, the doubts which existed were further increased by the secrecy which surrounded the negotiations then proceeding between



The DUKE OF SUTHERLAND.

(Continued overleaf in column 3.)

A Song of Old Ireland.

The Story of "Father O'Flynn." By A. B. Cooper.

THE Bensons are often quoted as an example of a brilliant family, and with justice, for the sons of Archbishop Benson have, without exception, shown unusual talent and versatility, yet the family of a certain Bishop of Limerick, the late Rt. Rev. Charles Graves, who was not only a Doctor of Divinity, but a Fellow of the Royal Society, may fairly challenge comparison with it, both in scholarship and literature, whilst as a family of humorists, with Charles L. Graves and Alfred Percival Graves, both famous *Punch* writers, in its ranks, it must be well-nigh unique.

Played as a Jig.

But the latter will probably be remembered longest as the author of "Father O'Flynn," a song which seemed instantly and inevitably to take an unassailable place among the "classics," without the preliminary try-out of a century or so. Many will recall the inimitable way in which Sir Charles Santley sang it, a tradition worthily followed by Mr. Kenneth Rumford.

An illustrated brochure on "Father O'Flynn," which lies before me as I write, contains versions of the song in Latin and Gaelic, and the following note: "The air of 'Father O'Flynn' is a Kerry version of 'The Top of Cork Road,' as first set down from Mr. Graves's whistling in Huddersfield. Mr. Graves had first heard it played as a jig by James Buckley, a famous Munster fiddler, and had often danced to it as a boy. The words of the song came into his head in London as he walked from Eastbourne Terrace across Hyde Park, the Green Park, and St. James's Park, on his way to the Home Office, in the spring of 1875.

A Treble Encore.

"On reaching his desk, he set it down just as it now stands, and sent it to the *Spectator*, where it first was printed. It was not published as a song until it appeared in a Collection of Irish Airs arranged to Mr. Graves's words, 'Songs of Old Ireland,' in 1882. It attracted Mr. (now Sir Charles) Santley's attention, and he obtained a treble encore with it at one of Boosey's Ballad Concerts."

When I asked Mr. Graves to give me some further particulars about his famous song, he said: "You know that I was an Inspector of Schools for many years, and in my earlier years had the Huddersfield district, where I added to my income by lecturing on Irish themes, generally accompanied by a well-known vocalist, especially when my topic was the Irish song writers. About this time I received a note from my old friend and companion of my boyhood, Charles Villiers Stanford, the well-known composer who so lately died, asking me whether I felt inclined to write or adapt words to old Irish folk tunes. In response to his wish, I presently sent him a batch of twenty or so, some of which I had already written, others of which I wrote specially for him.

A Famous Composer's Opinion.

"He accepted them all without demur, but took exception to the words I had written to a variant of the well-known air, 'The Top of the Cork Road.' This objection, he hastened to explain, was not either to their manner or matter, but he felt they were not suitable for a serious collection such as he designed to issue.

"I need hardly say that the lyric was 'Father O'Flynn,' and I immediately pointed out to Stanford that it was never meant to be a comic song, although I was glad to think it was essentially humorous. He replied: 'All right, old chap, I'll throw it in with the rest.'

"Some time later Mr. Boosey, the London music publisher, wrote to me asking my advice as to the most suitable vocalists for these songs. I replied to the best of my ability, and, still maintaining my opinion about 'Father O'Flynn,' urged him to get Santley to sing it. He accepted my other suggestions, but added: 'I don't think it would be at all wise to ask Santley to sing 'Father O'Flynn,' for he has lately become a Roman Catholic convert.' 'All the more reason,' I replied, 'for asking Santley to sing it, for Santley does nothing by halves.'

"Whether Mr. Boosey followed this advice I cannot say, but when Miss Mary Davies visited us, when on a concert tour in our neighbourhood, she told me that when a group of songs were placed before a number of Ballad Concert singers, which included Santley and herself, and they were humming them over with interest, Santley suddenly held up 'Father O'Flynn,' as if he had seen a copy then for the first time, and cried: 'Here's a new song for me, and if I don't get a double encore for it, I shall be surprised!'

"As a matter of fact, he got a treble encore, and the song sailed off into success."

"FATHER O'FLYNN."

Of priens we can offer a charming variety,
Far renowned for learnin' and piety;

Still, I'd advance you, without impropriety,
Father O'Flynn as the flower of them all!

Here's a health to you, Father O'Flynn,
Saint, and Saint, and Saint again,
Powerfullest preacher, and tندرest
teacher,

And kindest creature in codd Donegal
Don't talk of your Provost and Fellows of
Trinity,

Famous for ever at Greek and Latinity,
Dad, and the divel and all at Divinity,
Father O'Flynn'd make bawes of them
all.

Come! I venture to give you my word,
Never the likes of his logic was heard,
Down from Mythology into Theology,

Truth! and Canohoggy, if he'd the
call.

Chorus: Here's a health to you,
Father O'Flynn.

And though quite avokin' all foolish
frivolity,

Still at all seasons of innocent jollity
Where was the Playboy could claim an
equality

At commonalty, Father, wid you?
Once the Bishop looked grave at your
jest.

'Till this remark set him off wid the rest,
'Is it lave gaeity all to the lalty?

Cannot the Clergy be Irishmen, too?
Chorus: Here's a health to you,
Father O'Flynn.

(Continued from column 3.)

The attitude of the Radio Association towards the British Broadcasting Company has always been clearly defined. They have not hesitated to criticise where criticism was needed. They are not out to fight the B.B.C., or to support the rival interests of any newspaper or body.

The Radio Association is out to do everything possible to further the development of all the branches of radio science, and with the co-operation of eminent scientists, amateur experimenters and listeners, I am confident that our Association will assist in making radio science and broadcasting one of the most important and vital developments in modern life.

Radio as a National Influence.

(Continued from the previous page.)

the Postmaster-General and certain electrical firms, and the difficulty which anyone outside a small privileged circle had of obtaining any information. The Radio Association has acted as the watch-dog of the public, and in chasing the bogeys of that time—the alleged monopolies and privileges—no doubt some unpopularity amongst the authorities was incurred. But the advent of broadcasting was hastened, and, whatever may have been said in those times, we are prepared to judge broadcasting by its achievements to-day, when the British Broadcasting Company stands as the finest broadcasting service in the world.

In the years that have elapsed since its formation, the Association, under the presidency of Sir Arthur Stanley, has maintained close relations with the Post Office and the British Broadcasting Company, always bringing matters concerning the listener to the notice of either or both of these bodies, when necessity arose.

When the Broadcasting Committee, under the chairmanship of Sir Frederick Sykes, was appointed by the Postmaster-General in 1923, the Radio Association was requested to give its views, and two representatives were deputed to give evidence. After consulting with its branches, definite proposals were put forward which were adopted by the Sykes Committee and incorporated in its report.

Amongst the Radio Association's proposals which were included in the Sykes Report and, subsequently, many of them adopted by the P.M.G., were, first, the establishment of a Broadcasting Board. This was one of the chief items in our policy. It still is. But we go further and say that instead of a purely advisory board, the basis of the Directorate of the British Broadcasting Company should be widened by the inclusion of representatives of, say, the listeners, the Press, the F.B.I., the Trade Union and the Arts, instead of, as at present, purely representing the manufacturers.

More recently, the Postmaster-General has met a deputation from the Radio Association in connection with the new Wireless Telegraphy and Signalling Bill, now before Parliament. The Radio Association, after consultation with its members, laid before the Postmaster-General certain constructive criticisms and amendments which the Postmaster-General promised favourably to consider.

These few examples show that it has been able to do useful work even with limited resources, and with our now strengthened re-organization we shall try to do still more. The higher technical side of the Radio Association provides the only distinctions (based on qualifying examinations) in the radio world. As a result of the technical standard which has been maintained, the Fellowship and Association are beginning to be recognized as a hallmark on which many radio firms are insisting for the higher technical posts on their staffs.

The listener pays for the year, but the broadcaster has no means such as the theatre, newspaper, or lecturer has of becoming directly aware of the feeling of the enormous unseen and unheard audience. The Radio Association wakes the millions of listeners articulate. It provides the applause or censure which otherwise would be lacking. It also protects the listener against onerous or restrictive legislation or regulations. If an analogy were needed, I would say that the Radio Association looks after the needs of the listener as the Automobile Association and Motor Union protect the motorist.

(Continued in the previous column.)

A Master of Church Music.

Tercentenary of Orlando Gibbons.

THERE is, perhaps, a certain appropriateness in the fact that the first service to be broadcast from Canterbury, the mother of English cathedrals, should be held to commemorate the tercentenary of the death of one of the greatest figures in the history of church music.

When Orlando Gibbons died on June 5th, three hundred years ago, he had earned for himself the title of "The English Palestrina," an eloquent testimony to the value of his genius to the Church. Some of his compositions are in frequent use to this day. Among them are the anthems "Hosanna, O Clap Your Hands!" (which formed his exercise when he was given the degree of Doctor of Music at Oxford), and "God Is Gone Up."

Compositions at Half-a-Crown.

Born at Cambridge in 1583, Gibbons sprang from a stock in which the musical strain was remarkably strong. Not only were his two brothers musicians of distinction, but his father had claims in that direction, while his son became organist of Westminster Abbey.

Orlando received his early training in the choir of King's College, Cambridge, under his elder brother, the Rev. Edward Gibbons, and before he was eighteen, he was showing marked skill as a composer. It is recorded that the college authorities bought his compositions for two shillings and half-a-crown each, a rate of payment which one would describe as encouraging rather than munificent.

At twenty-one, he became organist of the Chapel Royal, and, after that, he began to develop rapidly as a composer. In 1610, he published "Fantasies in Three Parts," which was the first music to be printed in England from engraved plates, and a little later he was associated with Dr. Bull and the famous Byrd in the production of the collection of music for the virginals published under the name of "Parthenia."

Anthems and Madrigals.

Then came a number of anthems. One was "Blessed Are All They," a wedding anthem written for Lord Somerset. Another was "Great King of Gods," which was "made for the King's being in Scotland." An autographed copy of "Behold, Thou Hast Made My Days," states that it was composed at the request of Dr. Maxey, Dean of Windsor, "the same day so'night before he died."

While Gibbons has had few equals as a composer of church music his claims to distinction as a madrigalist must not be overlooked. Two of his best known madrigals are "The Silver Swan" and "Dainty Bird." It is doubtful if anything has ever been written that is better in its way than the former of these.

A Violent Assault.

In 1623 came Gibbons' appointment as organist of Westminster Abbey, and it may be that he was not sorry to leave his old surroundings in view of an unpleasant incident in which a "gentleman of the Chapel Royal" had figured. It appears that this individual "did violently and soderly without cause runne upon Mr. Gibbons, take him up, and throw him downe upon a standard, whereby he received such hurt that he is not yett recovered of the same, and withall he tare the band from his neck to his prejudice and disgrace."

The great composer was not destined to hold his new post for more than two years. Summoned to Canterbury to attend the marriage of Charles I., for which he had composed some instrumental music, he was taken ill there and died. He was laid to rest in the cathedral in which, on June 5th, the Church will do honour to his memory.

With Radio Out-of-Doors.

Listening Amidst the Joys of Nature. By R. de Poynton.

AT this time of the year our thoughts turn naturally to the open air. The cosy room, the armchair and the fireside are all very well during the colder and darker months, but now that summer is nearly with us, we long for the open country, the river, or the sea.

There are some who are inclined to regard wireless as mainly a winter hobby, associating it chiefly with those periods of the year when inclement weather and short hours of daylight keep us willy-nilly within the four walls of our houses during the greater part of the twenty-four hours. Summer, they say, is the time to be out in the open air; wireless is not an outdoor pastime; therefore we will leave it alone until the evenings draw in again.

And there many people make a great mistake, for wireless in summer time is just as interesting as it is in winter and the receiving set can add very greatly to the joys of an outdoor existence in the hot weather.



On a warm, calm summer evening there is no more pleasant way of spending the time than sitting out in the garden to chat, smoke, read or merely laze. No one wants to go indoors to listen to the wireless set. But why not take it, or rather its telephones or loud speaker, out into the garden with you? It is the easiest thing in the world to obtain from any electrical shop a length of flexible wire to bridge the distance between the output terminals of the set and your favourite corner in the garden.

You need not fear, if yours is a valve set, that the extra length of wire used will prevent you from hearing properly. In many cases the use of long leads to the loud speaker or to the telephones actually improves reception. Fix one end of your flexible wires to the telephone terminals and to the others fit any kind of attachment—clip, plug-and-socket or clip—that will fit the ordinary short leads. You can now use your telephones or loud speaker indoors on wet evenings with its own leads, or out-of-doors when the weather is fine with the help of the long ones. The set itself remains unmoved.

So much for wireless in the garden. Can we take it with us when we go further afield? Only a short time ago it would hardly have been possible to take a receiving set capable of operating a loud speaker on excursions into the country, to picnics, on motor drives or on the river. But, with the coming of the dull-emitter valve, we can discard the heavy accumulator and use in its stead the dry cell, which, in addition to its lightness, contains no corrosive liquid liable to do considerable damage if spilt. To-day portable sets are available, many of them no larger than attaché cases and just as easily carried. With these we can have music wherever we go!

A Picnic Aerial.

Many of these little sets will work quite well with a frame aerial, and there are aerials of this type which can be folded up so that they occupy hardly any room. But results will always be better if, instead, we make use of a suspended wire. To rig up a picnic aerial is really a very simple matter. All that we require is a coil of strong insulated flexible wire, a piece of stout cord and a stone. Nature obligingly supplies the last, as well as providing the tree which is going to be pressed into service as the aerial mast. Fasten the stone to one end of your cord, and to the other tie one end of your wire. Throw the stone over the highest branch in your immediate neighbourhood, over which it will carry the cord. With the latter, haul up your wire. Fix its free end to the aerial terminal of your portable set, and you have as good a collector of wireless waves for outdoor use as you can wish for.

Your earth connection you can make by thrusting into the ground a small cheap poker to which is fastened a wire for attachment to the earth terminal. When the time to return home comes, the aerial is taken down by simply pulling it back from the branch of the tree. It is then coiled up once more and when the poker earth has been pulled out, you are ready.

On the river, conditions are rather different, for, unless your boat is moored to the bank, you cannot look to a tree to provide you with an aerial mast. Two short light bamboo poles, one at the bow and one at the stern, with a pair of wires stretched between them, will make an excellent aerial, easy to erect or to dismantle. And what of the earth? Though it may sound rather an Irishism to say so, water is the best of all earths! A piece of stout bare wire attached to the earth terminal and allowed to trail in the water from the side of the boat will provide a first-rate earth connection.

Sampling as He Moves.

The motorist who contemplates a summer tour will find the portable set a splendid thing to take with him. With its aid, he can sample one station after another as he moves about the country, and though he may use it only occasionally, it will be a great source of pleasure. Those who intend to indulge in camping or in caravanning for their holiday should see that a wireless set goes with them.

The portable sets for expeditions of all kinds should be large enough to work a small loud speaker, for you will find that if you can receive broadcast programmes out-of-doors, everyone will want to hear them. And, most important of all, you cannot dance to wireless music if you have only telephone receivers.

Yes, summer wireless is well worth while and those who put their sets more or less out of commission during the warmer months are missing a great deal.

Official News and Views. GOSSIP ABOUT BROADCASTING.

For Service or Profit?

THERE is a revival of activity among those who are determined to commercialise British broadcasting. The real motive of all these moves is to upset the present system in favour of a system which will be definitely in the interests of the broadcasters rather than of the listeners. Those concerned do not mind at all what happens to standards and ideals. They are out for nothing but profits. All the denunciation against "monopoly" is so much "camouflage." They know perfectly well that geographical and wave-length limitations in the British Isles are such that competitive broadcasting would certainly entail chaos and demoralization far worse than anything that exists in America.

The B.B.C. tries to carry out its duty to listeners with the minimum of friction; but it will resist to the limit any attack on its ideals or public service character. And if there is to be a trial of strength on the issue of profits *versus* service, the B.B.C. will look confidently for the support of its vast army of listeners.

Eminent Speakers.

M. de Fleuriet, the French Ambassador, has consented to introduce a talk on the "Gardens of Devastated France" on May 29th; and M. Emile Cammaert, the famous Belgian poet, will speak on June 7th; both from London. Mr. Cosmo Hamilton, the well-known novelist and playwright, will give from London some "Unwritten History" during his visit to this country early in July.

Grand Opera at Manchester.

The reluctance of the concert industry to permit the regular broadcasting of grand opera is not to deprive listeners of this form of art. Gounod's *Faust* will be performed at Manchester Station on Saturday, June 13th, and will be relayed to Chelmsford. Miss Lily Allen will take the part of Marguerite; Miss Rachel Hunt, Siebel; Mr. Wilfred Hindle, Faust; Mr. Leo Thistledwaite, Valentine; and Mr. Herbert Ruddock, Mephistopheles. They will be assisted by the "2ZY" Opera Chorus, and the "2ZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

Scotland Ahead.

The Scottish Education Authorities are distinctly more favourable to wireless than are the English. All stations except one have at least one weekly transmission during school hours; Cardiff has it twice a week, Glasgow has four lessons on two afternoons a week, and Manchester has a daily transmission.

A Breath of the Heather.

In "The Rob Roy Country" feature programme of June 12th Glasgow will try to convey by sound the beauty of the Trossachs, and give something of their romance and memory. Rob Roy himself, Helen Macgregor, Douglas, and Francis Obaldia are among the characters in Sir Walter Scott's novel who will be heard in this programme.

For Scandinavia.

Listeners in Norway and Sweden receive Aberdeen better than any other British station. In recognition of this, Aberdeen is putting on a special programme of Scandinavian music on Thursday, June 11th. The Symphony in B Flat by Svanen is to be broadcast for the first time. The artists will include Miss Eda Benzie (soprano), Mr. Norwell McGillivray (baritone), and Miss Anne Ballantine, who will conclude the programme with a group of six songs by Grieg.

"La Fille de Madame Angot."

Birmingham will try French comic opera on Thursday, June 11th, when the Station

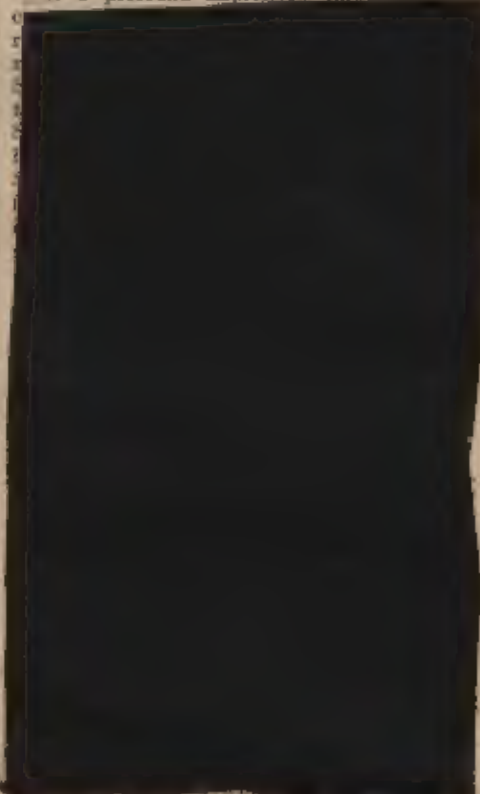
Repertory Chorus, and Augmented Orchestra, under Mr. Joseph Lewis, will give *La Fille de Madame Angot*, by Lecocq. Mr. Sydney Russell, of the B.N.O.C., is supervising the production.

A Message From Italy.

The Hon. Commendatore Zimolo, a member of Signor Mussolini's Cabinet, who was on a semi-official visit to this country, broadcast a message partly in English and partly in Italian from Edinburgh Station. After emphasizing the reverence in which the Italian people hold the graves of Scottish and Allied soldiers, he remarked: "If we Italians keep sacred the memory of Shakespeare, Byron, Shelley and Browning, so do you preserve sacred the cult of Dante, in demonstrating your wish to learn the language of the great poet."

Patriotism Stimulated.

There is conclusive evidence that the broadcasting of the opening of Wembley, and particularly of the King's Speech on that occasion, made a profound impression throughout the



"Waitress" comes next and is followed by the "Nurse."

Musical Comedy at Leeds-Bradford.

Leeds-Bradford will make a special effort on Friday, June 12th. Orchestral and vocal items will be given from Musical Comedies pre-war and post-war. Miss Dorothy Sunderland (soprano), Mr. William Lovell (baritone), and Mr. Herbert Short (tenor), will take part, and the programme will be strengthened by the band of the 8th Batt. Leeds Rifles (West Yorks. Regt.).

Mme. Gertrude McMahon at Plymouth.

On June 28th, Mme. Gertrude McMahon will play her Cremona violin in the same way as she so frequently played it for Queen Victoria. She will be supported by the band of the 1st Battalion Somerset Light Infantry, and the Spooner Male Voice Quartet.

Stoke-on-Trent Active.

There appears to be no indication of a seasonal decline in radio in the Potteries. The Stoke-on-Trent Relay Station reports increased local interest. The demand seems to be principally for light orchestral music. A special

programme is being arranged for Friday, June 12th, when Miss Mabel Willshaw (soprano) will sing, and Mr. Lucien Boullemier will contribute humorous and dramatic items.

The Fisk Singers.

The Fisk University Jubilee Singers of Nashville, Tennessee, will broadcast from London on June 3rd. These singers have been well known on both sides of the Atlantic for nearly a century, during which time four generations have "followed on." The present members are Mr. J. A. Myers, Mr. C. J. Barbours, Mrs. J. A. Myers, Mr. H. W. O'Bannon, and Mr. L. D. Collins. Their Negro spirituals were generally acclaimed during their European tour of last year.

"Running Deer."

Os-ke-non-ton, the Mohawk singer, will be heard from London Station during the "From the New World" programme on June 5th. This Canadian Indian, whose name means Running Deer, is regarded as the best vocal exponent of the tradition and tragedy of his race.

Walford Davies Recital.

On Friday, June 12th, Edinburgh Station will give a recital of pastorals and nursery rhymes by Sir Walford Davies. These are arranged for the most part for vocal quartet and string quartet accompaniment, and among them will be the unpublished quartet "The Kid," the words of which are an old Hebrew rhyme.

Broadcasting Propaganda.

According to *The Times*, the Australian Labour Council has decided immediately to proceed with a comprehensive scheme for wireless broadcasting in connection with Trade Union propaganda. Likewise, if the enemies of the unified control of broadcasting in this country have their way, no doubt we shall have a variety of interests employing wireless for propaganda purposes. Whether the programmes will be improved or not, is another matter.

"Opium"—Episode II.

The second episode of the play *Opium* will be broadcast from the Cardiff Station on Wednesday, June 10th, as part of one of the well-known "Charm of Variety" programmes. *Opium* describes the history of an unofficial attempt to suppress the opium traffic in a novel way. Each episode is complete in itself, so that listeners will have no difficulty in picking up the threads of the plot.

A Famous Quartet.

The London String Quartet, playing at the London Station on Tuesday, June 2nd, is one of the most famous native combinations in the country. Its first performance was given in January, 1910, as a part of a series (which afterwards became known as the "L.S.Q. Pops") which had as its objects the revival of the glories of the old St. James's Hall "Pops" in seeking out the works of brilliant composers who had had no chance of public performance. Over a hundred of these "Pop" Concerts were given and in that alone the London String Quartet did excellent work on behalf of Chamber Music in England. Subsequently, the Quartet has toured in America and throughout the Continent. Next January it will set out on its sixth American tour. Included in its programme at London next Tuesday is Elgar's lovely String Quartet in E Minor, in commemoration of the composer's birthday.

Sheet Music and Broadcasting.

A large London music collecting house reports that its experience proves that broadcasting in England definitely stimulates the sale of sheet music. Where a new demand for an old work has been created, it can usually be traced to the broadcasting of the work.

PEOPLE YOU WILL HEAR THIS WEEK.



Mr. STANLEY BALDWIN will broadcast from Dundee on June 3rd.



Mr. ALBERT SAMMONS.

Mr. Sammons is, without doubt, one of the most brilliant of living violinists. On Thursday, June 4th, he will play in a Sonata Recital from Newcastle with Mr. William Murdoch, the famous pianist. He will also broadcast from Glasgow on June 5th.



Miss ENID CHUBBUCKHAM (Contralto) will sing from various stations this week.



Mr. FREDERICK RANALOW (Baritone) will sing from London on July 4th.



Miss PHYLLIS PANTING, who will play in "The Little Quaker" at Aberdeen on June 3rd.



Mr. LOUIS HERTEL (Entertainer), who will broadcast from London on June 8th.



Mr. EDWARD ISAACS (Pianist) will play at London on May 31st.



THE FISK JUBILEE SINGERS, who will broadcast on June 3rd, (S.B. to all stations).



Miss HAVIN BENNETT (Soprano) will broadcast from London on June 4th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

ELGAR'S STRING QUARTET.

(LONDON, TUESDAY.)

DURING recent years, Elgar has concentrated almost entirely on Chamber Music. Formerly, he seems to have given practically no attention to that branch of composition. He began very early to write orchestral and choral works, and continued to do so for many years. Then, in March, 1919, a Violin Sonata (Opus 82, i.e., approximately his 82nd work) was given its first performance. It was followed at a distance of only two months, by this String Quartet (Opus 83), and a Piano Quintet (Opus 84), brought before the public simultaneously.

In the Quartet there are only three Movements; each is distinct from the others.

I.

Moderately Quick. The FIRST MAIN TUNE really consists of several detached figures, each of a mere two or three notes. It is not easy to follow these in detail, but the most important is a drooping figure, which is heard at the third bar (i.e., about six seconds from the beginning). This drooping figure is, in the course of the Movement, occasionally inverted and made to reach upwards.

The SECOND MAIN TUNE is a more definite melody—swaying, very expressive. It is first heard in FIRST VIOLIN in tender vein; but it can be highly impassioned, as one finds later.

The Movement is fairly long, and consists largely of broken dialogue; but generally the drooping figure is being discussed, or the swaying melody sung.

II.

Pleasantly. This Movement starts with a straightforward Tune, which just runs its course uneventfully and (as the composer indicates) pleasantly. The First Violin rests at first; and in the middle the Cello plays a phrase with the Second Violin and Viola beneath him, then the Viola goes to the top, then the Second Violin again. Then the Tune is repeated, with the FIRST VIOLIN PLAYING IT AN OCTAVE ABOVE THE SECOND.

After this, there is a good deal of fragmentary material, the mood remaining, almost throughout, quite unexcited. At length the first Tune is played very loudly, starting in SECOND VIOLIN AND VIOLA IN OCTAVES, with First Violin overhead and Cello below. Most of the other material is repeated, and the Movement gradually fades away, all instruments muted towards the end.

III.

Very Quick. The Finale begins with terse, peremptory ejaculations from VIOLA and CELLO. These quickly lead into the FIRST MAIN TUNE, in which the First Violin rushes up to one note, on to another, then back again. This rather rough going lasts for some time. At length things become smoother, and the more lyrical SECOND MAIN TUNE arrives, at first in First Violin.

When this seems temporarily finished with, the VIOLA comes upon a fussy little, chattering figure—only to find that we are not really rid of the Second Main Tune.

The Movement is, in fact, barely begun; but practically everything is derived from what has by now been heard.

LISZT'S "TASSO."

(BIRMINGHAM, WEDNESDAY.)

The full title of this work is "*Tasso, Lament and Triumph* Symphonic Poem, No. 2." Liszt may be said to have invented the Symphonic Poem—a big orchestral work, without the fixed form which a symphony is (or certainly was, in Liszt's days) supposed to have. Further, Liszt, in his Symphonic Poem, strove to embody

some literary or pictorial idea, or "programme." So it is with the work now described.

Tasso was, of course, a great sixteenth-century Italian poet, whose life was, physically and mentally, very troublous. Liszt, writing of Tasso on the title-page of this work, speaks of his "groanings in prison, so nobly and eloquently expressed in [Byron's] *Lamentations*," and also of "The Triumph which awaited, with a tardy but shining justice, the chivalric author of *Jerusalem delivered*."

He says that he has tried "first to conjure up the great shade of the hero, even as he appears to-day, haunting the lagoons of Venice; then we have seen his haughty, afflicted countenance as he glided past the fêtes of Ferrara, where his masterpieces had first seen the light of day; finally we have followed him to Rome, the Eternal City, which, by giving him his crown, glorified in him the martyr and the poet."

Liszt has used, as his chief Tune, a song from Tasso's great work, *Jerusalem delivered*, which is even now sung by the gondoliers of Venice. This tune dominates the long first part of the work—sombre, melancholy, and at times fierce. In the middle there comes the picture of festivities at Ferrara (*quasi Menuetto*). After a while, the gondoliers' song reasserts itself as the music works up to the triumphal end.

DELIUS'S SECOND VIOLIN SONATA.

(NEWCASTLE, THURSDAY.)

This Second Violin Sonata by Delius, one of his latest compositions, is a work which does not insist upon great intellectual effort (though such an effort is necessary for its full understanding). And even if one does not choose to regard it as one of his greatest works, it has much charm, and one could hardly choose a better work to play to anyone who wishes to learn to understand the least revolutionary of "modern" music.

BORODIN'S "IN THE STEPPES OF CENTRAL ASIA."

(GLASGOW, FRIDAY.)

Borodin, one of the great Russian "nationalist" composers, wrote this "Sketch" in 1880.

A "programme" is printed on the title-page of the score. It may be translated as follows:—

"In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A caravan, escorted by Russian soldiers, crosses the vast desert, fearlessly pursuing its long journey, trusting wholly in its Russian warrior-guard."

"Ceaselessly the caravan advances. The Russian song and the native songs mingle in one harmony, their strains are long heard over the desert, and at last are lost in the distance."

The Russian song is heard at the opening in a Clarinet, answered by a Horn. A few moments later the Cor Anglais (Contralto Oboe) plays the Oriental song.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newnes agent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 3-11, Southampton Street, Strand, London, W.C.2.

Listeners' Letters.

(All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 4-11, Southampton Street, Strand, London, W.C.2.)

Go Ganny!

DEAR MAJESTIC EDITOR,—Me being the father o' a student at our University, may I be so bold as ask ye a question? Bein' one o' the professors be givin' lectures on Nat'l History on the radio, can I no' get a reduction in the fee I'll hae to pay next October when my laddie gangs to that class? It seems to be an unco sinfu' waste if I canna, a' them guid lectures gaein' for naithin'. As weel, seein' as how that professor is presumably makin' extra baccy bawbeen wi' his broadcastin', can we no' hae his salary reduced an' the benefit applied to a reduction in the rates?

Onywey, the first question's the mair important, for if there's to be nae reduction I'll tak' the whusker off the crystal while the professor is speakin' so's no' to waste it, an' we'll get a' the story when Tam gangs to the class.

Altho' I ha'e na paid ma licence, I'm no' gaein' to cheat ye. I'm only waitin' to mak' sure the set's workin' right.

Yours, etc.,

Aberdeen.

TAMMIE MCKINNEY.

Mixed Programmes.

DEAR SIR,—I sympathise with S. W. D.'s desire for "unbroken" programmes, as I, too, have found it annoying to be switched from the "sublime" to the "ridiculous," and then, perhaps, on to a rather dry lecture; but on considering the matter, I have found two very good arguments in favour of mixed programmes. The first is that most people have not time to listen for two or three hours at a time, and therefore the unwelcome interludes will enable them to perform some of the numerous duties that can't be done while one is joined to a crystal set.

The second is that many people can spare only one night a week to listen, and if on that night the programme is entirely "sublime" or entirely "ridiculous" there is bound to be trouble!

A mixed programme has, therefore, its blessings.

Yours, etc.,

Beckenham.

L. APPLEY.

The Sunday Evening Service.

DEAR SIR,—The present method of conducting this service from the Studio is, as "John Henry" would say, "all wrong."

That a short service gives much satisfaction to vast numbers is certain. It is equally certain that unless the present method is altered, many will "cut it out."

Surely, it is as important to create the right atmosphere for a religious service as for a transmission of a play, and such an atmosphere is automatically created when the service is relayed from a church. Yet, when this cannot be arranged, with the consequent loss of bell-ringing, full choir, etc., the items of the service are announced from the Studio in much the same manner as those of an ordinary programme. To my mind, it would be infinitely better for the announcer merely to introduce the preacher and leave him, not only to give the address, but to announce the hymns.

I would like to see the Bible-reading item dispensed with altogether. It "cuts no ice" even in a place of worship—still less, therefore, when broadcast.

Of course, the ideal arrangement would be to relay a church service each week.

Yours, etc.,

Wellington.

E. B. STODOLLE.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The Charge of Monopoly.

DEAR SIR.—Surely, Sir Landon Ronald is at fault in not differentiating between the types of monopoly!

Suppose the B.B.C. had a competitor. This would involve a duplication of services, or, if expenditure be equal to the present, twice the programmes at, presumably, half the quality; which is decidedly undesirable.

It would also produce unnecessary expenditure on advertising, and divert the attention of programme producers from good programmes to "best-sellers," as in some way revenue would depend on popularity, or the competitive incentive would vanish.

With two companies bidding against each other, the only people who would benefit would be the more celebrated artists. Competition, for the listener, is too much a double-edged weapon.

No! Let us indeed be thankful that the B.B.C. has no rival and can pursue its progressive path uninterrupted, even as the structure of science has been brought into being by men who loved their work, and not by competition.

Yours, etc.,

GORDON K. CLATWORTHY.

St. Dunkey, Warrington.

The Broadcasting of Games.

DEAR SIR.—Mr. George Grossmith, in his article in *The Radio Times*, refers to the broadcasting in America of outdoor events, and I can endorse his claim that they are interesting. On several occasions this winter I have listened to ice hockey games played in Boston and broadcast from "WBZ." (My set, by the way, is a 2-valve, with indoor aerial.) The announcer made the games seem very real to me lying in bed thousands of miles away, and the music, shouts of the crowd, the referee's whistle, and so on, made a perfect atmosphere. The announcer's comments were always clear, concise, and frequently amusing, as, for instance, when he started admonishing a player and then apologised for his partisanship.

Big Cup Ties could be brought right to the doorsteps of people unable to be present. Boxing matches, too, would make good material.

Yours, etc.,

G. A. BINNING.

Hull.

For the Tired Worker.

DEAR SIR.—As an ordinary workman, I wish to add my testimony to the good programmes provided. Having attained the age of seventy-two, my hearing is not so good as formerly, and if I go to a concert or a theatre, my place is in the back seats, which deprives me of the pleasure I should otherwise derive.

Wireless remedies this, and after a day's toil it cheers me up and acts as a good tonic, especially for the nerves.

Carry on, in spite of the few grumblers.

Yours, etc.,

Battersea, S.W.

GEORGE DOWNING.

Radio in Hospitals.

DEAR SIR.—A successful appeal has recently been launched through the *Cambridge Daily News* for a wireless installation at the Fulbourn Mental Hospital, Cambridge. As an encouragement to other towns, will you kindly make this known through the medium of *The Radio Times*?

It is sad to think that up to recent times some of the poorest, most afflicted people in England—many of them entirely friendless—should have been almost forgotten, because they have been hidden away in these necessary institutions.

Medical superintendents have stated that wireless might be the means of many recoveries.

Yours, etc.,

Cambridge.

"CHARITY."

Napoleon By Loud Speaker.

If Radio Were Not So New. By Dorothy Margaret Stuart.

[The writer of this article is well known as D.M.S. of "Punch," and she was Silver Medalist of the 1924 Olympiad.]

THERE was a time, not a hundred years since, when the very sound of the word "Progress" sent shudders down the spine of the sensitive poet. It brought with it visions of reeking stacks and roaring wheels, fuming funnels and murky skies. Small wonder, then, if he could see in Progress only a gruesome witch, an evil genius, darkening green meadows and blue horizons wherever she was allowed to dwell!

Wistfully he looked back at the "hollow ships" of the Homeric heroes, forgetting that neither Homer nor his heroes seemed fully to realize the decorative value of the gilded prows and low, square sails with which they sought to outwit the fierce and fickle god of the sea. Sadly he mused upon the ambling nags, the jolting coaches, the joggling Sedan-chairs of the ages that knew not steam. Regretfully he contrasted the restful grace of Penelope's loom with the unloveliness of the spinning jenny.

Dust and Rust.

Even Teagynson, so responsive to the poetry of natural science, felt some alarm at the spread of mechanical industrialism, and was fain to "take cover" among Arthur's knights at Camelot. The lesser poets of his epoch, poor dears, took to walking backwards, screwing up their eyes and shading their brows, in an anxious effort to discern some picturesque curves and colours somewhere. If they failed to see any element of romance in the foot-prints of Progress, the fault was not entirely theirs. She was an unbeautiful babe; her first garments were sombre, her first shoes left grimy tracks.

But that time is long past. The perturbed poets are dust, their good pens are rust; their souls are with the Muses we trust. And Progress, forsaking her grim pathways upon earth, has taken unto herself wings; she is visible and audible in the shining mansions of space. Poets, no longer perturbed, look up, and go up; they listen, and listen to the wireless. Now they salute Progress as their forerunners saluted Romance, and for the same reason. In both forces the eternal spirit of beauty has been made manifest to men.

Speaking From the Clouds.

The poet's imagination was not slow to react to the glamour and grace of the aeroplanes. Some airmen even burst into song, while some singers whose baser clay remained below sent their minds soaring and swooping.

Above the smoke and stir of this dim spot Which men call earth.

And now Progress speaks from the clouds once more, and he would be a dull-eared poet who failed to hear. She appeals to sight as well as to hearing; there are new beauties in her which blind Milton and deaf Beethoven might both have felt, though not in the same degree. Thanks to her latest victories, we can say of England:—

... the life is full of noise,
Sounds and sweet airs, that give delight and hurt not.

Sails Between the Chimneys.

And the angular grey roofs of London houses are suddenly invested with the beauty of ships, ships at anchor, with sails close furled, their masts and ropes etched with delicate precision against the pale London sky. So great is the affinity, it would hardly startle us to see sails unfurled between the chimneys and the masted roofs move majestically away.

Another type of aerial there is which has its own suggestion of the sea; I mean that type which is so like the crew's-nest of a Spanish galleon. (It is also like that sort of wire basket in which French cooks shake golden flakes of potato over a clear fire!) And thus Progress has somehow contrived to make the least picturesque of houses look like the most picturesque of sea-going craft.

Great marvel though the telephone be, there is little to excite the poet in the idea that those ugly, scurried cables are twittering and squeaking over his head unheard of him. Very different is the emotion with which he looks up at the slim poles, the fragile filaments, and feels that they are skyeey snares set to catch the wandering voices of the air.

Broadcasting Pitt.

Soon he begins to ask himself what might have been the effects of this invention upon ancient song and story. He has a vision of a heavy-lipped Spanish king sitting in some arreased room of the Escorial with a loud-speaker at his royal elbow and listening, much disheartened, to the energetic accents of a Tudor Queen haranguing her troops at Tilbury.

Horace Walpole, held captive by gout, might have reposed at Strawberry Hill with his ruffled foot on a cushion and yet have heard Garrick's thrilling voice and the roar of applause at Drury Lane. Many of Dr. Johnson's more fastidious contemporaries, who liked his conversation better than his company, might have rejoiced had a microphone been fixed upon Mr. Thrale's breakfast table at Streatham. How many quiet hearts, how many "hamlets brown and dim-discover'd apices," would have thrilled with hope and pride had Pitt's famous Guildhall speech been broadcast, the speech in which he proclaimed that England had saved herself by her exertions and Europe by her example!

Crosswords Between the Stars.

It is beyond doubt that broadcasting would have appealed strongly to Napoleon. He would have been well pleased to make the deep, abrupt tones of the Imperial voice audible from the Seine to the Volga, from the Pyramids to the Pyrenees.

Many poets have sung of the starry chime, the music of the spheres; many must be wondering now if we shall ever be able to catch the sound-waves of interstellar space. If we ever do, shall we hear only the deep boom of exploding gases in the sun, the crash of meteors, the murmur of Saturn's revolving rings? Voices may yet vibrate from the purple silence; chess-tournaments and cross-word contests may yet be arranged between Mercury or Uranus and ourselves. Interplanetary passenger-services may follow.

And then, if poetry should go utterly out of fashion, or if only mediocre minds should apply themselves to the poetic art, this world may some day transmit to a friendly planet some such message as this: "Do you happen to have a belly half back, or a good bowler, or, better still, a wakeful bricklayer, whom you would let us have in exchange for five gross of modern poets, assorted colours and sizes?"

At the time of his graduation at Trinity, Cambridge, Mr. Paul Küburn, the new Musical Director of the Aberdeen Station, had the distinction of being the youngest Bachelor of Music in Europe. He appeared in London as conductor of the Royal Albert Hall Orchestra in 1923. He has also conducted the London Symphony, and the Scottish and Leeds Symphonic Orchestras.

WIRELESS PROGRAMME—SUNDAY (May 31st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 441.

2LO LONDON. 365 M.

THE CAPE TOWN ORCHESTRA:
Conducted by **LESLIE HEWARD.**
DORIS VANE (Soprano).
HAROLD WILLIAMS (Baritone).
S.B. to other Stations.

4.0. The Orchestra.
Overture, "Anacrisis" *Cherubini*
Three Pieces for Strings.
"Evening on the Mountain" *Grieg* (6)
(With Oboe Solo by F. MURPHY.)
"Les Vindictes" *Glassoun-Schubert-Lindau*

"Winged" *Cradle Song* (16)
Palmgren

4.25 (approx.). **Doris Vane.**
"Even as a Lovely Flower" *Frank Bridge* (71)
"Come to Me in My Dreams" *Mus. Strange*
"Hymn" *Remond*
"Jesu" *The Orchestra.*

"Brandenburg Concerto," No. 4 in B Bach
(For Violin, Two Flutes and Strings.)
Harold Williams.
Three Biblical Songs *Deorak* (43)
"Lord, Thou Art My Refuge."
"God is My Shepherd."
"I Will Sing You Songs of Gladness."

5.0 (approx.). The Orchestra.
Suite, "Summertime" *Kirby*
Doris Vane.

"Ashes of Roses" *R. Huntington Woodman*
"Scythia Song" *Howittan Harty* (8)
"Don't Come In, Sir, Please" *Cyril Scott* (87)
"The Blackbird's Song" *The Orchestra.*

"Tramvay" ("Dreaming") *Schumann*
(For Strings.)
Tarantella for Flute and Clarinet *Saint-Saens*

5.30 (approx.). **Harold Williams.**
"Gypsy Songs" *Deorak* (43)
"I Chant My Lay."
"Silent Woods."
"Freer is the Gypsy."
"Tune Thy Strings."

The Orchestra.
"Favane to a Dead Infant" *Bacel*
Two Light Pieces.
"My Robin is to the Green-wood Goss" *Groinger* (59)
"Handel in the Strand" *The Orchestra.*

8.30. Hymn, "Come, Holy Ghost, Our Souls Inspire" (A. and M., No. 157).
Bible Reading.
Anthem, "God is a Spirit" *Bennett* (48)
Address by the Rt. Rev. E. C. BUTLER, O.S.B., D. Litt.
Hymn, "Our Blest Redeemer" (A. and M., No. 207).

THE "2LO" QUARTET.
HELEN HENSCHL (Soprano).
DENNIS NOBLE (Baritone).
EDWARD ISAACS (Solo Pianoforte).

9.0. The Quartet.
"Song of India" *Rinsky-Korsakov*
"Song of the Volga Boatmen" *Traditional Russian*

Helen Henschel (at the Piano).
"I'm Seventeen" *(English)* *arr. Cecil Sharp* (48)
"The Sprig of Thyme" *Folk Song*
"The Wraggle Taggle Gipsies" *Edward Isaac.*

Three Harpichord Sonatas *Scarlatti*
Allegro Vivace, in D Major; Siciliano in F Major; Prestissimo in A Major.
Dennis Noble.
"Deh, vieni alla finestra" *Mozart*

"Request" *Frans*

"Helen Henschel (at the Piano).
"Nymphs and Shepherds" *Purcell* (48)
"The Early Morning" *Graham Peel* (15)
"Faery Song" ("The Immortal Hour")
Rutland Boughton (60)

Edward Isaacs.
Nocturne in D Flat *Chopin*
Toccata *Symabati*
The Quartet.

"Dawn" *Rimmenthai*
"En Bateau" (Barcarolle) *Debussy*

10.0.—**TIME SIGNAL FROM GREENWICH.**
WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News.

10.15. **Dennis Noble.**
"Rush Night Song" *James* (56)
"In Summer Time on Breton" *Graham Peel* (15)

The Quartet.
"Andante Religioso" *Thomé*
10.30.—Close down.

5IT BIRMINGHAM. 479 M.

4.0-4.0. **Organ Recital and Songs.**

GERTRUDE DAVIES (Soprano).
MAY MARTIN (Contralto).
H. DONALD SPARROW (Solo Organ).
H. Donald Sparrow.
Sonata No. 1 in C Minor *Rachinberger*
Praeludium; Intermezzo; Fugue.
Kyrie, "God the Holy Ghost" *Bach*
Gertrude Davies.

"The Dove" *London Ronald* (28)
"Tis June" *Grieg* (5)
"The First Promise" *Grieg* (5)
"Thou Art Like a Tender Flow'ret" *List*

H. Donald Sparrow.
"Imperial March" *Elyar* (48)
"Solemn Melody" *Walford Davies* (48)
Lieut. A. E. SPRY.
"The Story of the Battle of Jutland."

H. Donald Sparrow.
"April Song" *M. L. Wolstenholme* (65)
"Babesque in G" *F. Wolstenholme*
May Martin.
"The Christ Child's Lullaby" *Kennedy-Fraser* (9)

"Abide With Me" *Liddle* (9)
"O Lovely Night" *Liddle* (9)
"A Little Winding Road" *London Ronald* (28)

H. Donald Sparrow.
Improvisation on Two Selected Themes.
Tone Poem, "Fishania" *Sibelius, arr. Pricker*

Concert Overture in C Minor *Alfred Hollins* (48)

8.30. Studio Service.
Hymn, "When God of Old Came Down from Heaven" (A. and M., No. 154).
Reading.

Anthem, "God is a Spirit" *Sterndale Bennett*
Religious Address by the Rev. A. E. FORREST, St. Mary's Church, Acoc's Green.

Hymn, "Come, Holy Ghost, Our Souls Inspire" (A. and M., No. 157).

9.0. **Popular Classics.**

THE STATION AUGMENTED ORCHESTRA.
Conducted by **JOSEPH LEWIS.**
HAROLD HOWES (Baritone).
ARTHUR COCKERILL (Solo Contralto).

The Orchestra.
Overture, "Egmont" *Beethoven*
Harold Howes.
"Young Dietrich" *Henschel*
Arthur Cockerill.
"Simple Avo" *Thomé*

The Orchestra.
Slow Movement and Finales from Symphony No. 9 in B Flat *Haydn*

Harold Howes.

"The Two Grenadiers" *Schumann*
"In the Dawn" *Elyar* (5)
Arthur Cockerill.

"Rustic Dance" *Squire* (5)
The Orchestra.
"Military March" *Schubert*

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.

10.15. The Orchestra.
Prelude (Meditation) *Bach-Gounod*
10.25.—Close down.

6BM BOURNEMOUTH. 386 M.

3.0-4.40. **BAND OF THE 1ST BATTALION THE LANCASHIRE FUSILIERS.**
DAN JONES (Tenor).
Relayed from the South Parade Pier, Southampton.

6.30. **Herridge Memorial Primitive Methodist Church Choir.**
Conductor, **G. A. PAULDING.**

Hymn No. 1032, Primitive Methodist Hymnal.
Hymn No. 262, Primitive Methodist Hymnal (Sop.).
Bible Reading.

The Rev. **EZRA E. W. RAMM**: Religious Address.
Choir, Anthem, "Abide With Me" *Nichol*

Orlando Gibbons Tercentenary.

ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

ST. AUGUSTIN'S CHURCH CHOIR:

Conductor, **Miss J. BARRETT HANDLEY.**

9.0. Foreword by

Capt. W. A. FEATHERSTONE.

The Orchestra.

Fantasias, Nos. 1 and 2 *Ed. Fellows* (60)

9.10. The Choir.

"O Lord, Increase My Faith."

"This is the Record of John."

"Hosanna to the Son of David" (Matthew xii. 9).

9.20. **NORA BRADBURY** (Solo Pianoforte).

Piano Solos *Orlando Gibbons* (60)

9.30. The Choir.

"The Eyes of All Wait Upon Thee, O Lord" (Psalm 145. 15-21).

"Almighty God, Who By Thy Son" (Collect for St. Peter's Day).

"Lift Up Your Heads, O Ye Gates" (Psalm 24. 7, 8, 10).

9.40. Madrigals.

"The Silver Swan" *O. Gibbons* (60)

"London Cries" *O. Gibbons* (60)

9.50. The Orchestra.

Pavane and Galliard *Ed. Fellows* (60)

10.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Local News.

10.15. The Choir.

Anthem, "O Lord, in Thy Wrath Rebuke Me Not" (Psalm 6. 1-4) *Gibbons*

10.30.—Close down.

5WA CARDIFF. 353 M.

4.0-6.0.—*Programme S.B. from London.*

6.30-8.0. **SERVICE.**

Relayed from the

Tabernacle Welsh Baptist Church.

Preacher, **The Rev. CHARLES DAVIES.**

8.30. **St. Dyfrig's Church Choir.**

Hymn, "O Love, How Deep" (English Hymnal, No. 456) (Tune, "Eisenach").

A Short Reading from the Scriptures.

Anthem, "Come, Holy Ghost" *Palustrino*

The Rev. **C. AUBREY CLARK, B.S.**

Religious Address.

Hymn, "Now Thank We All Our God" (English Hymnal, No. 533) (Tune, "Lan Dankel").

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 44.

Sunday's Programme.

(Continued from the facing page.)

9.0. "Spring"
 ("The Seasons") (Haydn).
 Followed by
 "The Redemption"
 (Part III),
 and
 "The Pentecost"
 (Gounod) (48).
 MARGARET FRANCIS (Soprano).
 GLYN EASTMAN (Baritone).
 S. R. TUCKWELL (Tenor).
 THE "SWA" CHOIR.
 THE STATION SYMPHONY
 ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.
 10.15. The Orchestra.
 Symphonic Fragment, "Redemption"
 (Frank).
 10.30.—"THE SILENT FELLOWSHIP."
 10.55.—Close down.

2ZY MANCHESTER. 378 M.

4.0-6.0. Orchestra and Songs.
 MARY DALE (Contralto).
 SAM HEMPSTALL (Tenor).
 THE "2ZY" AUGMENTED
 ORCHESTRA.
 Conductor, T. E. MORRISON.
 The Orchestra.
 Grand March, "The Prophet" ("Le Prophète")
 Meyerbeer (36).
 "Celtic Suite"
 Mary Dale.
 "Alone With Mother"
 "Big Lady Moon"
 "The Stars"
 "Fairy Roses"
 The Orchestra.
 Suite No. 2, "The Wand of Youth"
 Elgar (48).
 Sam Hempshall.
 "Drink To Me Only With Thine Eyes"
 Roger Quilter (71).
 "To Daisies"
 "Love's Philosophy"
 The Orchestra.
 "The Last Sleep of the Virgin"
 Mary Dale.
 "At The Mid-Hour of Night"
 "Little Brown Wheel"
 "Abide With Me"
 The Orchestra.
 "Dance Macabre"
 "Phyllis Has Such Charming Graces"
 "La Primavera"
 "The Primrose"
 "To Electra"
 The Orchestra.
 "Picturesque Scenes"
 8.0.—S. G. HONEY: Talk to Young People.
 8.20.—Hymn, "When God Of Old" (A. and M. No. 154).
 The Rev. IRVINE LISTER: Religious Address.
 Hymn, "O Praise Our Great and Gracious Lord" (A. and M., No. 294).
 Bible Reading.
 Hymn, "Abide With Me" (A. and M., No. 27).
 Choral Favourites.
 Violin and Trumpet.
 THE "2ZY" CHORUS.
 Conductor, S. H. WHITTAKER.
 At the Piano, F. FOX.
 DON HYDEN (Solo Violin).
 CHARLES BIRTLES (Solo Trumpet).
 Don Hyden.
 "Souvenir de Moscow"
 "It Comes From the Misty Ages"
 Part Song, "As Torrents in Summer"
 Part Song, "O Who Will O'er The Downs"
 (Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5XX 1,600 M.

SUNDAY, May 31st.

4.0-6.0 } Programmes S.B. from London.
 8.30-10.30 }
 MONDAY, June 1st.
 6.0-12.0.—Programme S.B. from London.
 TUESDAY, June 2nd.
 6.0-8.0.—Programme S.B. from London.
 THE PREMIER ENGLISH CONCERTINA BAND.
 Conducted by PERCY E. GAYER.
 GRACE GORDON (Soprano).
 MARIE ERDTSIECK (Solo Pianoforte).
 MURIEL WHITE
 (Entertainer at the Piano).
 MIDDLETON WOODS (Entertainer).
 8.0. The Band.
 Marche Nuptiale, "Frangipani"
 Selection, "Chu Chin Chew"
 "Nightingale of June"
 "Nymphs at Sylvains"
 Entertains Away from the Piano.
 8.30 (approx.). Marie Erdtsieck.
 Three Lyrics Pieces (Book 1).
 Arietta; Waltz; Dances of Elvira.
 Prelude in E Major.
 Waltz in E Flat.
 "Keep Up Your Packer"
 "I Like the Little Dimple in Your Chin"
 "Cannibal Cook"
 "Autudo"
 "Humoresque"
 Overture, "Rosamunda"
 9.15 (approx.).
 "Farewell, My Love, Farewell"
 "Farewell, My Love, Farewell"

(Continued from the previous column.)

Charles Birtles.
 Fantasia, "Torquato Tasso"
 "Violeta"
 (With Violin Obligato).
 The Chorus.
 Part Song, "The Hunter's Farewell"
 (Male Voices).
 Part Song, "Departure"
 Don Hyden.
 Andante from Spanish Symphony
 "Arab Song" ("Chanson Arabe")
 The Chorus.
 Trio for Ladies' Voices, "Beauties Morn"
 Part Song, "The Long Day Closes"
 12.0.—WEATHER FORECAST and NEWS.
 S.B. from London. Local News.
 10.10. Charles Birtles.
 "Ave Maria"
 "For You Alone"
 "Benedictus"
 (All with Violin Obligato).
 The Chorus.
 Duet, "O Lovely Peace"
 Chorus, "O Gladsome Light"
 "The Golden Legend"
 10.30.—Close down.
 5NO NEWCASTLE. 111 M.
 4.0-6.0.—Programme S.B. from London.
 8.30. THE "5NO" CHORAL SOCIETY OCTET.
 Hymn, "When God of Old Came Down From Heaven" (A. and M., No. 154).
 Bible Reading.
 Octet, Anthem.

"Love Me Now" ("Madame Pompadour")
 Leo Fall (3).

Marie Erdtsieck.
 Scherzo in B Flat Minor
 Middleton Woods
 Entertains Again.
 The Band.
 Piccolo Concertina Solo, "The Deep Blue Sea"
 (Soloist: W. SEYMOUR).
 "Rhapsodic Slave"
 10.0-10.30.—Programme S.B. from London.
 10.30-11.30.—THE SAVOY BANDS. S.B. from London.

WEDNESDAY, June 2nd.

6.0-11.0.—Programme S.B. from London.
 THURSDAY, June 4th.
 6.0-8.0.—Programme S.B. from London.
 8.0-8.45.—Programme S.B. from London.
 8.45-9.15.—Part I. of "The Beggar's Opera."
 S.B. from London.
 9.15.—Speeches by H.R.B. The DUKE OF CONNAUGHT, The Right Hon. AUS- TEN CHAMBERLAIN, M.P., Dr. CHARLES MAYO, and His Excellency the AMERICAN AMBASSADOR, relayed from the Pilgrims' Dinner to American Doctors at the Hotel Victoria.
 10.30.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.
 10.45-11.30.—Programme S.B. from London.

FRIDAY, June 5th.

2.45-4.15.—Programme S.B. from London.
 6.0-11.0.—Programme S.B. from London.
 SATURDAY, June 6th.
 6.0-8.0.—Programme S.B. from London.
 8.0-10.0.—POPULAR ORCHESTRAL PROGRAMME. S.B. from Birmingham.
 10.0-10.30.—Programme S.B. from London.
 10.30-12.0.—THE SAVOY BANDS. S.B. from London.

The Rev. GARY F. KNYVETT, Vicar of Beawell, Address.
 Octet, Hymn, "Come, Holy Ghost, Our Souls Inspire" (A. and M., No. 157).

MARIE BELLAS (Contralto).
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 8.0. The Orchestra.
 Overture, "Iphigenia in Aulis"
 Marie Bellas.
 "I Have Lost My Eurydices" ("Orphans")
 The Orchestra.
 Minuet
 "Cure Mio Ben"
 Suite, "La Source"
 Searf Dance; Andante; Persian Dance; Circassian Dance.
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London. Local News.
 10.15. Marie Bellas.
 "The Virgin's Slumber Song"
 10.30.—Close down.

2BD ABERDEEN. 495 M.

4.0-6.0.—Programme S.B. from London.
 8.30. CHURCH SERVICE.
 elayed from
 St. Andrew's Cathedral.
 Minister.
 The Very Rev. Provost ESKINE HILL, M.A.
 9.30.—The Rev. R. E. BUTCHART: Second Week Talk.
 9.45-10.30.—Programme S.B. from London.
 (Continued on page 445.)

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 64.

WIRELESS PROGRAMME—MONDAY (June 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Ochiltsford) Programme will be found on page 441.

2LO LONDON. 385 M.

- 4.0.—Time Signal from Greenwich.
 Trocadero Tea-Time Music.
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER.
 6.30.—Children's Letters.
 6.40.—Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN.
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. W. M. R. PRINGLE: "Doings and Personalities in Parliament." *S.B. to all Stations.*
 7.25.—Music. *S.B. to all Stations except Belfast.*
 7.40.—Topical Talk. *S.B. to other Stations.*

Bank Holiday Programme.

- SYBIL MADEN (Contralto).
 WINIFRED SCOTT-BAXTER.
 JACK PAGE. (Duets).
 PETER BERNARD
 (Syncope Specialities).
 PHILIP MIDDLEMISS.
 WINIFRED WYNTON (Entertainers).
 BLANCHE GASTON-MURRAY
 (Entertainer at the Piano).
 JEROME MURPHY
 (Irish Entertainer).
 8.0.—The Orchestra.
 Overture, "Tantalus" ... Suppl. (30)
 March, "The Mad Major" ... Alfred (30)
 Sybil Maden.
 "O Don Fatale" ("Don Carlos") ... Verdi (58)
 "Serenade" ... Strauss
 Philip Middlemiss and Winifred Wynton

"A Wembley Yarn."

- 8.35 (approx.). Jerome Murphy
 in
 Irish Songs and Stories.
 Jack Page and Winifred Scott-Baxter.
 "In a Garden of Roses" ... Sanderson (9)
 "At Love's Beginning" ... Lisa Lehmann (9)
 The Orchestra.
 Intermezzo, "Suzette" ... Blok (36)
 Cockney Suite ... Ketelbey (10)
 9.10 (approx.). Sybil Maden.
 "Sea Wrack" ... Hamilton Horby (9)
 "Voici Noël" ... Weckertlin
 Blanche Gaston-Murray
 will Entertain.
 Jack Page and Winifred Scott-Baxter.
 "A Night in Venice" ... G. Lucantoni (58)
 "Wicked Cupid" ... H. Trentore (9)
 9.35 (approx.). Peter Bernard.
 "Kentucky Dixie Way" ... Goetz
 "What the Engine Done" ...
 "What Could Be Fairer
 Than That?" ... Peter Bernard
 "I Don't Care What I
 Do" ...
 The Orchestra.

Selection, "No, No, Nanette" ...
Fourmans (15)

- 10.0.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Sir WILLIAM SCHOOLING, K.B.E.
 "Life Assurance." *S.B. to all Stations.*
 Local News.
 10.30.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND and SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 12.0.—Close down.

5TT BIRMINGHAM. 479 M.

- 2.0-5.0. Special Afternoon Transmission.
 THE STATION MILITARY BAND.
 Conductor, W. H. CLARKE.
 JACK VENABLES
 (Songs at the Piano).

- The Band.
 March, "Under Freedom's Flag" ...
Nowinski (36)
 Overture, "Zampa" ... Herold (36)
 Intermezzo, "Laughing Eyes" ... Fick (26)
 Waltz, "Gold and Silver" ... Lehar (36)
 Jack Venable.
 "Oh, Dear, What Can
 the Matter Be?" ... Weston and Lee (31)
 "I Might Marry You"
 The Band.
 Hungarian Rhapsody, No. 2 ... Liszt (38)
 Cornet Solo, "Killarney" ... Boyle (36)
 Serenade, "Baby's Sweetheart" ... Corrie (36)
 Jape Naisaria, "Ko-Sa-Ko" ... Chapuis (36)
 Jack Venable.
 "Bella" ... Jordan (57)
 "She Seems to Know" ... Bennett (31)
 The Band.
 Selection, "American National Airs" ...
arr. Tobani (30)
 Introduction to Act III, "Lohengrin" ...
Wagner (36)

8.40.—Radio Society Talk. *S.B. from London.*

9.0.—WEATHER FORECAST and NEWS.

S.B. from London.
 Mr. W. M. R. PRINGLE. *S.B. from London.*

7.25.—Music. *S.B. from London.*
 7.40.—Topical Talk. *S.B. from London.*

8.0. A Holiday Dance Programme

by
 THE BUFFALO ORCHESTRA
 (Under the Direction of SHENKMAN and
 QUITT).
 elayed from the
 PALAIS DE DANSE.

Two Interludes of 15 minutes each will be
 given from the Studio at 8.30 and 9.15 by
 MORLAND HAY (Entertainer).

including
 "The Big Drum Major" ... Tovey (3)
 "I'm Courtin' Sairey Green" ...
Staradale-Bennett (51)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.
 Sir WILLIAM SCHOOLING. *S.B. from London.*

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Cookery Talk to Women, by Ada Featherstone. Orchestra, relayed from the
 Electric Theatre: Musical Director, D. C.
 Ronald.

5.0.—CHILDREN'S CORNER: Songs and
 Stories by Uncle Rob and Auntie Ethel.
 "Stamp Talk," by Uncle Neville.

5.30-5.45.—Children's Letters.

6.30.—Bulletin of Radio Societies of Bourn-

mouth and District.

6.40.—Radio Society Talk. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
 Mr. W. M. R. PRINGLE. *S.B. from London.*

7.25.—Music. *S.B. from London.*

7.40.—Topical Talk. *S.B. from London.*

"Pet Pourri."

GRACE GORDON (Soprano).
 WINNIE VAUGHAN and ROLAND
 MERRY

(Entertainers).

A. F. CRAMER (Steel Guitar).

PERCY EDGAR (Recitals).

JAMES HOWELL (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

The Orchestra.

8.0. Selection, "Joy Bells" ... Chappelle (3)

8.10. James Howell.

"The Vagabond" ...
 "Bright is the Ring
 of Words" ... Vaughan Williams (9)
 "The Roadside
 Fire" ...

8.15. A. F. Cramer.

"Hala Medley" ... arr. Cramer

8.20. Percy Edgar.

A Humorous Interlude.

The Orchestra.

8.30. March, "Pomp and Circumstance," No. 3

Elgar (9)

Valse, "Luna" ... Lincke (30)

8.40. Grace Gordon.

"The Walse Song" ("Merrie England")

Ed. German (15)

8.45. Winnie Vaughan and Roland Merry.

In Original Humorous Duets.

James Howell.

"Hear Me, Ye Winds and Waves" Handel

"The Devout Lover" M. Valeris White (58)

"Chorus, Gentlemen" ... H. Lohr (15)

9.5. Percy Edgar.

A Humorous Interlude.

Grace Gordon.

9.15. "The Isles of Pan" ("The Arcadians")

L. Monckton (13)

"Love's Own Kiss" ("High Jinks")

R. Freeman

9.20. A. F. Cramer.

"Morni Walse" ...

"Moorish Dance" ... A. F. Cramer

"Love in Your Eyes" ...

(Valse Lente)

9.25. Winnie Vaughan and Roland Merry.

In Selections from their Repertoire.

including

"Somebody Loves Me" ... Gershwin (15)

"When Noah Went Sailing" ... Holiday (5)

9.40. The Orchestra.

"Chanson de Marin" ... Elgar (48)

9.45. Grace Gordon.

"My Way of Love" ("A Southern Maid")

Prater-Simson (5)

9.50. The Orchestra.

Selection, "Gipsy Princess" ... Kalman (15)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir WILLIAM SCHOOLING. *S.B. from London.*

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

5WA CARDIFF. 333 M.

2.30.—Organ Recital, relayed from the Capitol

Cinema.

2.0-4.0.—The Station Trio: Frank Thomas

(Violin), Frank Whitnall (Violoncello),

Vera McComb Thomas (Piano).

5.0.—"SWA'S" — FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Toons" Corner: Stamp Talk.

6.40.—Radio Society Talk. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. W. M. R. PRINGLE. *S.B. from London.*

7.25.—Music. *S.B. from London.*

7.40.—Mr. GUY POCKOCK: "The Little

Room."

The Charm of Variety—V.

CHRISTINE HAWKES (English Solo

Concertina).

TONI FARRELL (Pianist-Composer).

THE STATION ORCHESTRA:

Conductor, WARWICK BRATTIWAITE.

The Orchestra.

8.0. Overture, "Tannhauser" ... Wagner

8.15. Christine Hawkes.

"Invocation" ... Muscheroni (59)

"Chanson" ... Rudolf Friml (15)

"Humoreske" ... Dvorak (43)

8.25. Toni Farrell.

"Goodies on the Griddle" Toni Farrell (11)

"Why Did I Kiss That Girl?"

Henderson (28)

Played in the style of a Mozart Sonata,

Henry the Eighth Dance, and as a

Tchaikovsky Symphony.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 54.

WIRELESS PROGRAMME—MONDAY (June 1st.)

The letters "E.M." printed in Italian in these programs signify a Simultaneous Broadcast from the station discontinued.

8 1/2, "Guilty or Not Guilty."

$$L_{\text{eff}} = L \left(1 - \frac{1}{2} \frac{v}{c} \right)$$

THE "BMA" RADIO LIVERS

A Mark Twain
"WHAT DO YOU THINK"

Ry H N Mark M-A

Produced by IVOR HERBERT McCUBBIE

P. G. The Orchestra

delec... La Boutique Fantastique

Proctor, Rep. p. 141

WIRELESS PROGRAMME—WEDNESDAY (June 3rd)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 441.

2LO LONDON. 365 M

3.15-3.45.—Transmission to Schools: Mr. G. N. Funge B. Sc. M.A., B.Sc. (London), "More About the Earth's Atmosphere."

4.0.—Time Signal from the Royal Observatory, Greenwich.
The 2LO Programme continues.
A. J.
On

5.0.—A. H.

6.0.—CHILDREN'S CORNER. Provisions by Uncle Jeff "The Old-Old Tree." "Hawthorn's Flowering," recited by Annie Yvette.

6.30.—Children's Letters.

6.40.—Music.

7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

"Prehistoric Man: The Antiquity of Man," by Mr. J. REID MOIR S.B. to all Stations.

7.35.—Music S.B. to all Stations except Belfast.

7.55.—The Week's Work in the Garden by the Royal Horticultural Society S.B. to other Stations.

7.40.—Dr. H. J. D. ASTLEY, Vice-President of the British Archaeological Society, "Do Animals Survive Death?" S.B. to other Stations.

An Hour in a King's Ship.

H.M.S.

Headquarters of the London Division of the Royal Naval Volunteer Reserve.

(By permission of the Lords Commissioners of the Admiralty.)

8.0.—FIGHT BELLS.

Followed by a description of the ...

Pipe, "Ship's Chanty-Party Fall In."

Chanties, "Eight Bells."

"Blow the Man Down."

"Fire Down Below."

Schmuck Hunting Stories.

Illustrated by Gramophone Records of ...

... .. Sounds Transmitted by hydro-

phone.

8.15.—THE LONDON DIVISION

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10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

1.15.—Mr. MA
Wedding—(5) The
Distribution. Followed by
with Prof. H. A. S.
WORTLEY, M.A., Mr. W. I.
INTO, Mr. A. RADFORD, B.Sc.
Edna, and Mr. NEIL WHITE, M.A.
S.B. from Nottingham.

Local News.

11.40.—The Fish Jubilee Singers.

S.B. to all Stations.

The National Anthem.

11.0.—Close down.

BIRMINGHAM. 479 M

3.40.—Music on Piano-forte Quodlet.

4.0.—WOMEN'S CORNER. Hope Douglas.

6.15.—CHILDREN'S CORNER.

6.40.—Children's Letters.

7.0.—Music.

7.35.—The Week's Work in the Garden by the Royal Horticultural Society S.B. to other Stations.

7.40.—Dr. H. J. D. ASTLEY, Vice-President of the British Archaeological Society, "Do Animals Survive Death?" S.B. to other Stations.

7.55.—The Week's Work in the Garden by the Royal Horticultural Society S.B. to other Stations.

8.0.—Music.

8.15.—CHILDREN'S CORNER.

8.40.—Children's Letters.

9.0.—Music.

9.15.—CHILDREN'S CORNER.

9.40.—Children's Letters.

10.0.—Music.

10.15.—CHILDREN'S CORNER.

10.40.—Children's Letters.

11.0.—Music.

11.15.—CHILDREN'S CORNER.

11.40.—Children's Letters.

12.0.—Music.

12.15.—CHILDREN'S CORNER.

12.40.—Children's Letters.

1.0.—Music.

1.15.—CHILDREN'S CORNER.

1.40.—Children's Letters.

2.0.—Music.

2.15.—CHILDREN'S CORNER.

2.40.—Children's Letters.

3.0.—Music.

3.15.—CHILDREN'S CORNER.

3.40.—Children's Letters.

4.0.—Music.

4.15.—CHILDREN'S CORNER.

4.40.—Children's Letters.

5.0.—Music.

5.15.—CHILDREN'S CORNER.

5.40.—Children's Letters.

6.0.—Music.

6.15.—CHILDREN'S CORNER.

6.40.—Children's Letters.

7.0.—Music.

7.15.—CHILDREN'S CORNER.

7.40.—Children's Letters.

8.0.—Music.

8.15.—CHILDREN'S CORNER.

8.40.—Children's Letters.

9.0.—Music.

9.15.—CHILDREN'S CORNER.

9.40.—Children's Letters.

10.0.—Music.

10.15.—CHILDREN'S CORNER.

10.40.—Children's Letters.

11.0.—Music.

11.15.—CHILDREN'S CORNER.

11.40.—Children's Letters.

12.0.—Music.

12.15.—CHILDREN'S CORNER.

12.40.—Children's Letters.

1.0.—Music.

1.15.—CHILDREN'S CORNER.

1.40.—Children's Letters.

2.0.—Music.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. J. REID MOIR S.B. from London.

25.—Music S.B. from London.

7.35.—Royal Horticultural Society Talk S.B. from London.

7.40.—Station Director's Talk.

7.55.—The Race of Arabs.

A Romantic Comic Opera with Lilletto

Harold Simpson and Henry Thorp

Lyrics by Harold Simpson

Musical by Martin Morgan (35)

Directed by

ROBERT STONE and W. B. KEENE.

Cap. W. A. FEATHERSTONE.

Jack Travers, an English Artist

MR. LD STROUD

Harold Rogers, his Masterpiece

K. M. CORNER

General Napulio (a Wealthy Viceroy)

GEORGE STONE

Leat. Dorian (of the Albatross)

MR. LD STROUD

Abdullah (an Arab) A. C. WOOL

Kash (Seller of the Slave)

MR. LD STROUD

Laylah (a Child of the Desert) G. NEWSOM

Countess Tagliani (a Rich Italian Widow)

VERA SMITH

Mr. Ma (from Hackney) MR. LD STROUD

Kash (an Arab Girl) LILIAN EDWARDS

Zisk (Wife to Abdullah) ETHEL DARE

(arrangements) (Notes of the Countess)

CHORUS OF ARABS, DANCING GIRLS, SOLDIERS,

Guests etc.

THE "60M" CHORUS

and

THE WIRELESS ORCHESTRA

Conducted by

Cap. W. A. FEATHERSTONE.

Synopsis of Scenario

Act I. Market Place of the Town of

Pharia, Algeria.

Act II. Scene 1.—Interior of an Old

Arabian Mosque in the Desert.

Six Months Elapse.

Scene 2.—Reception Hall of the

Palace Tagliani, Venice.

10.0.—WEATHER FORECAST and NEWS

S.B. from London.

Prof. R. FEARS S.B. from Nottingham.

Local News.

10.40.—THE FISH JUBILEE SINGERS, S.B.

from London.

11.0.—Close down.

5WA CARDIFF. 353 M.

3.0.—Farkman and his Orchestra, relayed from

the Capitol Cinema.

4.0.—Concert of Gramophone Records.

5.0.—"SWAR" "FIVE O'CLOCK."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15.—Music.

6.45.—"Radio Society" Bulletin.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. J. REID MOIR S.B. from London.

7.25.—Music S.B. from London.

7.35.—Royal Horticultural Society Talk S.B.

from London.

7.40.—Dr. H. J. D. ASTLEY, S.B. from

London.

The Spirit of Adventure.

I. In Wales.

Dramatic Sketches of Incidents in

Local History.

Written and Intended by

J. KYRLE FLETCHER.

Performed by the

NEWPORT PLAYGOERS' SOCIETY.

A number against a special dress indicates the name of its publisher. A key list of publishers will be found on page 454.

WIRELESS PROGRAMME—FRIDAY (June 5th.)

The letters "S.S." printed in italics in these programs signify a Secret Service Broadcast from the station concerned.

son, "In the Back Blocks of Australia."

Lehar 11

of its publisher. A key list of publishers will be found
page 454.

WIRELESS PROGRAMME—SATURDAY (June 6th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 441.
2LO LONDON. 365 M.

4.0.5.0.—Time Sign, from Greenwich. Concert. The "2LO" Octet. Isabel Anson (Soprano), Clifford and Cyril Hether (Pianoforte and Violin Duets), John Steel (Entertainer). "Around the Week-end Camp Fire," by Joyce Wedgwood. "The Hora, Buenos Aires," by Robert Craft.

6.0.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

6.40.—Music.

7.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

Radio Association Talk S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—Mr F. T. BIDLAK, Vice-President of the Cyclists' Touring Club, on Cycling. S.B. to other Stations.

Humour and Novelties.

8.0.—The Musical Boys.
 Handbells: "Leopard" Gavotte B.
 Oboes: "Come M. I. A."
 Marimbaphone: "Tag."
 Mr. King Ian King Any More.
 Lyceum.
 Xylophones and Tubophones: "The Gordon March."

8.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 8.40.—Music.
 9.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

9.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 9.40.—Music.
 10.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

10.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 10.40.—Music.
 11.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

11.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 11.40.—Music.
 12.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

12.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 12.40.—Music.
 1.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

1.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 1.40.—Music.
 2.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

2.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 2.40.—Music.
 3.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

3.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.
 3.40.—Music.
 4.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

4.0.—The Musical Boys.
 Handbells: "Leopard" Gavotte B.
 Oboes: "Come M. I. A."
 Marimbaphone: "Tag."
 Mr. King Ian King Any More.
 Lyceum.
 Xylophones and Tubophones: "The Gordon March."

4.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

4.40.—Music.

5.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

5.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

5.40.—Music.

6.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

6.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

6.40.—Music.

7.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

7.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

7.40.—Music.

8.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

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2.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

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4.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

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6.40.—Music.

7.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

7.15.—CHILDREN'S CORNER—Music by the Octet "A Fishy Story." Guessing Competition.

7.40.—Music.

10.0. WEATHER FORECAST and NEWS. S.B. from London.

Mr HERBERT SUTCLIFFE, S.B. from London.

Local News.

13.30.—THE SAVOY BANDS. S.B. from London.

12.0. Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Gardening Talk to Women by George Dance. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director DAVID S. LIPP. Arthur Bachmore (Tenor). Kathleen Dance (Contralto). CHILDREN'S CORNER: Songs and Stories, etc.

4.30-5.45.—Children's Letters.

6.0.—Scholars' Half Hour. The News Bag by J. H. R.

6.30.—Music.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

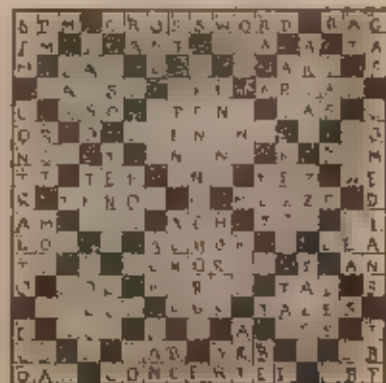
Radio Association Talk S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr F. T. BIDLAK, S.B. from London.

Cross Word Concert Party.

Without a Cross Word.
 THE WIRELESS ORCHESTRA.
 Conducted by
 Capt. W. A. FEATHERSTONE.



8.0. The Orchestra.

Three Popular Overtures.

1. "The Swan" by Charles Gounod.

2. "The Swan" by Charles Gounod.

3. "The Swan" by Charles Gounod.

8.30. The Concert Party Calling.

9.0. REGINALD E. MOUAT (Violin) and Orchestra.

"Hajra Kati" by Hajra Kati.

9.10. G. WRIGHT (Solo Cornet).

"A Garden in Brittany" by G. Wright.

9.20. T. E. ILLINGWORTH (Solo Cello).

Concerto in D Major by T. E. Illingworth.

9.30. The Concert Party.

Negro Spirituals and Plantation Songs.

Collected, "Way Down in Tennessee" by Scott-Gatty (8).

Mezzo-Soprano and Chorus.

Soprano and Chorus, "I'm a Waiter" by J. Kenyon Lees.

Comedian and Chorus.

"Camptown Races" by Scott-Gatty (9).

Concerted, "De Ole Rag" by Scott-Gatty (9).

Contralto, Two Negro Spirituals by J. Kenyon Lees.

Peter, "Do Ring a Den Bells" by J. Kenyon Lees.

Mezzo-Soprano and Chorus, "I'm a Waiter" by J. Kenyon Lees.

Concerted, "It's Gone" by Scott-Gatty (9).

Popular Orchestral Programme.

Relayed to "5XX."

THE STATION ORCHESTRA.

Conducted by JOSEPH LEWIS.

ENID CRICKSHANK (Contralto).

JAMES HOWELL (Bass).

WALTER BEARD (Solo Flute).

S. C. COTTERILL (Solo Clarinet).

8.0. The Orchestra.

Overture, "Post and Peasant" Supp. 36.

8.10. James Howell.

"If I Can Love" by Stephens (9).

To Anthea" by Hutton (9).

the Floral Dance" by Moss (15).

8.20. The Orchestra.

Suite, "Ballet" by Jurgens (36).

8.35. The Orchestra.

Two Maori Love Songs by J. M. 58.

Unfold Thy Snowy Pinions by H. 58.

Reveries Love Song" by Sanderson (9).

The Fold" by Squire (9).

8.50. The Orchestra.

March from "Tannhäuser" by Wagner.

9.0. James Howell.

"If I Can Love" by Stephens (9).

To Anthea" by Hutton (9).

the Floral Dance" by Moss (15).

8.20. The Orchestra.

Suite, "Ballet" by Jurgens (36).

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The Fold" by Squire (9).

8.50. The Orchestra.

March from "Tannhäuser" by Wagner.

9.0. James Howell.

"If I Can Love" by Stephens (9).

WIRELESS PROGRAMME—SATURDAY (June 6th.)

The letters "B.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

10.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. HERBERT STUTLITFE. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0. Close down

5WA CARDIFF. 353 M.

3.0-4.0. Eukman and his Orchestra, relayed
S.B. from London

5.0. THE FIVE JACKS
S.B. from London

5.40. CHILDREN'S CORNER
S.B. from London

6.15-6.30. "Teena" Corner Tale for Teens
S.B. from London

6.40. Captain A. S. Burgl, "Entertainers"
S.B. from London

7.0. WEATHER FORECAST and NEWS
S.B. from London

7.3. Music. S.B. from London

7.4. Stone Crosses in England and Wales
by Mrs. J. TAYE WARREN STAPLES

Request Programme—VIII
JOHN COLLINSON (Tenor)
H. THORPE (Solo Oboe)
AFICA MCCOMB THOMAS
(Solo Pianoforte)
JOAN HASTINGS
(Solo Violoncello)

8.0. The Orchestra
Overture, "The Good Shepherd" (Solo on The Joy Musicians) (Mancini) (16)
The Parade of the Tenth Legion

8.20. John Collinson
Norrano " (Adams) (18)
The Death of Nelson " (Bachman)

8.30. Joan Hastings
Waltz Mr. Around Again W. (Cook L. Shulds) (20)
"The Gay Parisienne" ("The Bell")
New York " (Kerker) (3)

8.40. The Orchestra
Selection "Cavalleria Rustica" (Mascagni) (3)
"Funeral March of a Marionette" (Gounod) (15)

9.0. John Collinson
Ah, Moon of My Delight " (Lehmann) (46)
A. J. B. " (Sant) (49)

9.10. Vera McComb Thomas
Nocturne in E Flat " (Chopin)

9.20. Joan Hastings
"Lull Brown" " (Harrison) (1)
"What Do You Do Sunday, Mary" (S. Jon) (15)

9.30. The Orchestra
From Monastery Garden (A. Tellen) (5)
H. Thorpe

9.40. The Orchestra
"Don Danche Waltz" " (Strauss)
Overture, "1812" " (Tchaikovsky) (36)

10.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. HERBERT STUTLITFE. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0. Close down

2ZY MANCHESTER. 378 M.

3.30-4.0. The St. Hilda Colliery Band Conductor, James Oliver. Relayed from the Manchester area

4.45-5.0. Richard A. Robinson (Variante)
Talk to Women

5.30. Children's Letters

5.45-6.0. CHILDREN'S CORNER
Programme S.B. from London

7.35. Weekly Sports Talk

Light Music, Song and Humour

RYL DE WILLAIKY
PAUL MORRIS

J. CHALMERS HEATON
AM. S. P. R. I. S.

THE 22. "LIGHT MUSIC"
OCTET

The Octet
The Octet

Reryl de Wallacey
Twilight " (Katherine A. Glen) (2)

Adonais " (London Herald) (23)
The Octet

"Aeroplane " (Neria) (59)
Gavotte " (Marina)

Way Down Home " (Donaldson) (20)
Colorado " (Black and Deaton) (20)

I Don't Want to Get Married
Myrtle Boland (74)

J. Chalmer Heaton
Simon the Cellarer " (J. J. Hutton)

The Wandering Minstrel " (Staccato) (9)
The Octet

Northern " (Baroda)
Reryl de Wallacey and Paul Mortimer

Just Love Scene from "The Immortal Hour" (Burton Doughton) (50)
Reryl de Wallacey

also Blacksmith " (Brahma)
The Octet

A. N. " (Charm) (Napoli)
Serenade " (Bontor)

Bonnie George (Campbell) " (F. Earl) (18)
Andalus and Rado

Darling Do Say Yes " (Hilmer and Sykes) (12)
I've Got a Feeling for Ophelia

I'll Take Her Back " (Henderson) (28)
Syncope on the Brain " (Cubel) (74)

10.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. HERBERT STUTLITFE. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0. Close down

5NO NEWCASTLE. 403 M.

3.45. Orchestra, relayed from Tally's Raystaurant, "Tales of Many Homes," by Kathie Hovick, Muriel Plant (Solo Pianoforte)

5.15-6.0. CHILDREN'S CORNER
Programme S.B. from London

6.0. THE SAVOY BANDS. S.B. from London

6.30. Close down

THE MIDSWINTER
A Dramatic Incident in One Act by Leon M. Lion and W. Stronge Hall

Margaret Elarton OLIVE ZALVA
Sir Pierce Holvenden MARY PETTIE

George Holvenden KENDREW MILSON
Scene A Room in Margaret's Cottage at 11

Produced by KENDREW MILSON
HERBERT THORPE (Tenor),

HARRY BRINDLE (Bass)
WALTER TODD (Entertainer)

THE STATION ORCHESTRA
Conductor, EDWARD OLARK

The Orchestra
March, "R. Capitan" (Souza)

The Wedding of the Rose " (Fugel)
Herbert Thorpe

The Irish Emigrant " (Barker)
At the Mid Hour of Night " (Conen) (70)

Tom Bowling " (Didden)

8.0. Walter Todd
The Skipper " (Grey) (57)

"My Bady Bungalow " (Thorp) (57)

9.0. Harry Brindle
"Youth " (Allison) (9)

The Yeomen of England " (German) (15)
Sergeant's Song " (Gustav Holst) (A)

9.10. Walter Todd
The Art of Entertaining

The Blackest Man I Know " (Grey) (57)
Herbert Thorpe and Harry Brindle

Act I. "Faust " (Gounod) (15)
With Orchestral Accompaniment

9.40. The Orchestra
Selection, "A Waltz Dream " (Strauss)

Herbert Thorpe and Harry Brindle
Excellior " (Belle)

Watchman, What of the Night? " (Sargant) (9)
On Halsey Moor Ba'ht 'At " (Traditional)

10.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. HERBERT STUTLITFE. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0. Close down

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Orchestra. Elizabeth Dobbie (Soprano), Fanny's Topics

3.45. CHILDREN'S CORNER
Prof. Mendel " (Scout Week)

5.20. Farmers' Advice Corner. Conducted by Don O. Moore. B.S.

6.30. THE WIRELESS ORCHESTRA
Lull Lullade

7.0. WEATHER FORECAST and NEWS
S.B. from London

7.25. Music. S.B. from London

7.40. Mr. HECTOR M. McHOLGAL on Highland Theme.

Return Visit
of

THE BAND OF THE 2ND BATT
THE GORDON HIGHLANDERS

(By kind permission of Col. J. L. G. Burnett, C.M.G., D.S.O.)

Bandmaster Mr. W. BARTLETT
(Chief) (Soprano)

8.0. The Band
Selection, "Primrose " (Gershwin) (15)

Serenade, Les Milleons d'Arlequin " (Drigo) (36)

March, "The King's Gun " (Keith) (15)
Trumpet Solo, "Joy Wheel " (Sullivan) (18)

Musical in A Flat " (Brethren)
Grotto Don

The Weaver's Night Song " (Eustache Morton) (26)
"Rest at Midday " (Jacket Hamilton) (71)

One Morning, Oh, So Early " (Druck) (10)
To a Sea Bird " (Brook) (10)

Linden Lea " (Vaughan Williams) (9)
"Rondel " (Covey) (27)

8.40. The Band
Overture, "Oberon " (Weber)

Arra, "Solay Awake " (Saint Agnes)
"A Musical Jig-Saw " (Aston) (10)

"Scotch Mealey " (Somers) (74)
Grotto Don

"Up in the Morning Early " (Mackenzie) (9)
M. J. M. " (Lehmann)

"Touch Not the Nettle " (Lehmann) (4)
"Annie Laurie " (Lehmann)

8.55. The Band
Excerpts from "Aida " (Verdi)

"Kellie Suite " (Foulds) (36)
Selected Fox-trots.

(Continued in column 3, page 459.)

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on page 454.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to British Summer Time.

[illegible]

The Great Gift of Wonder.

A Secret of Perpetual Youth.

By "Philemon."

WE were chatting frivolously, after dinner, round the fire. One of our number an old man, philanthropically inclined, had recently sent a small subscription to some Charity Association in the expectation of winning a fortune, and since we were all poor, we began romancing as to what we would do if ten thousand pounds came fluttering into our hands from the blue.

One thing led to another; indeed, it became a series of "choosing" games, and, all at once, the Youngest Member of the party said "If you were allowed to keep one faculty, and one faculty only, in full power up to the last moment of life, which would you choose?"

A Difficult Question.

Seeing that we were all much older than he was, much heavier, presumably, to that last dread moment, the question, which no doubt he was able to consider with detachment and theoretically, had for us a practical poignancy, and was not really very tactful.

"Oh, right, of course," somebody answered off hand.

"I meant a faculty," said the Youngest Member, "not a sense, we'll take the senses for granted."

We had become suddenly rather solemn. We were not (I think) seeking within ourselves for an answer, but rather how we might fence the question off.

Our efforts were not very successful.

The faculty of pretension, said one, breaking the pause.

Of enjoying good champagne, said another who had evidently been reading a recently published volume of Tolstoy's letters.

"Of keeping awake when I felt drowsy," said a third who had charmingly procrastinated all his life, and would certainly procrastinate with death, if he could.

The Intoxication of Youth.

The Youngest Member by this time realized that his seed had not fallen into good ground, and, by the look of him, was feeling disappointed, so I pressed him for his own answer, hearing that he had it waiting up his sleeve. He yielded reluctantly to my encouragement. "I had in mind," he said in a casual tone, "the faculty of wonder."

At that moment a blazing log fell opportunely from the fire on to the hearth.

I have since reflected that that was a most excellent choice on the part of the Youngest Member. In a way, it was a natural choice for a young man to make.

Wonder is the prerogative of youth. What, after all, is youth but wonder living in a wonderful world? Youth is a kind of intoxication—"The cup of my drunkenness, how splendid it is!" And so vibrant is it, so full of profound and quaking awe, that the outer world, vibrating in sympathy, is filled with dancing light, shimmering colour, and mighty moods.

The Child and the Storm.

In the youth of the race, when the world was young, philosophy was born of wonder. The old myths—I need not have said "old" for there are no modern ones—were wonder tales. And, personally, I believe that wonder had as much to do with the creation of the gods as fear; for I have frequently observed that a child is not as a rule terrified by a thunderstorm (let us say), but watches it admiringly, astonished, reading its little play into that great play—as if, on the floor of some gigantic heavenly nursery, a gigantic child, God perhaps, were playing with gigantic toys.

1. A Talk from London.

The precocious and sophisticated children, who are part of the stock-in-trade of our papers, are not really amusing. Bergson will explain the mechanism by which such pictures force a laugh; but the laughter is forced, mechanical, and will not endure reflection. These children are pathetic. They are monstrosities, having been born old. I do not believe in them. I find it easier to believe in Fear, with wonder courtesying for ever in notes of interrogation out of his little black noddie!

A blase youth is a contradiction in terms.

We older men are lucky in our time, for there is a time when we know our world and a world of wonders. I am not thinking only of our world of science and of the things that we know, but of the things that we have attributed to these—the break-up of faith-systems, thought-systems, political systems, social order of long-standing; as if Life, like Seneca, has allowed us to bind him with the green withes of our dogmas, hypotheses, and conventions, and, just as we were about to pounce upon him in triumph, springs free from our grasp, revealing his strength and stature.

The Inevitable Surprise.

Our world is to be made anew. If we think at all, we must think freshly, if we believe at all, we must believe freshly. Almost anything may happen. Behind every visible horizon looms a possibility.

I commend the choice of the Youngest Member.

The other night I stood on the hill, and, as usual, watched before a marvellous sunset. If I could attend the last sunset of my life with the same feelings, with the same calm and luminous heart, as the coloured shadow of death's wing faded into the darkness vast and quiet—yes, I commend the choice of the Youngest Member.

It has been said that those whom the gods love die young. Not so, I think, for the years, mind you! But, young, Young, because they have not grown old with the years. And they have not grown old because they are a part of the world, and the world is the sign that the gods love the.

A MASTERPIECE ON A SLATE.

A CORRESPONDENT writes to the *British* of the Welsh National Anthem—

It is our stirring National Anthem does not belong to "tradition," but was composed well within the last hundred years.

The words were written by Evan James, a nephew of Pen-y-dril, and the music by his son. James senior kept near him a slate on which snippets of verse were jotted down as they came to him during his work at the loom, and it is said that a large number of poems stand to his credit. His son's taste was musical, and, as the father wrote verses, his son set them to music and played the accompaniments on the harp.

It was on a Sunday afternoon in 1850 that both father and son were inspired, and the result was the song and words in question. We do not know whether the music or the words were written first in this instance. Strange to say, it is the only work of the father and son that has survived.

It was submitted to the memorable Eisteddfod at Llangollen in 1853 after it had been given its first recital at Tabor Methodist church, Maesteg, S. Wales.

It was first published by Owain Alan in 1860 "Gems of Welsh Melody." A quarter of a century later it had become the accepted National Anthem of Wales, and since then it has been wherever loyal Welshmen have met.

Vogue of the Banjo.

Its Evolution from the Tom-Tom.

MANY is the time I have lingered with the headphones, when others were in bed, listening to the Savoy Orpheans. And often I have walked along a tiny street at the back of Covent Garden without suspecting that a small workshop is there in which those Orpheans' banjos have been repaired.

It is hard to find, this little factory of music, for it is hidden away at the top of a tall building. Yet if you climb between thirty and forty steps and tap at the unpretentious door, you are assured of a cordial welcome.

Here it was that I met Mr. A. Weaver, who has been making banjos for fifty years. Around him were dozens of instruments, and handles, hoops, sheets of vellum and calf skin, and covered strings, brand new banjos—and the ghosts of old ones.

Jim Bohee.

Looking down at me from the walls were scores of faces, mostly smiling, jostling one another to attract attention. They are the pictures of past and present giants of the banjo world for whom Mr. Weaver has made instruments. One in particular caught my eye. It was the photo of a handsome negro.

That is Jim Bohee," Mr. Weaver told me. I can remember his excitement when he was commissioned to appear at Marlborough House to give lessons on the banjo to King Edward, who later became an accomplished player. I made over one hundred and fifty instruments for Jim. Bohee alone. He and his brother came from America with the famous Haverley Minstrels about 1882 and won the round of the music for many years.

Assisting the Player.

Late last night I wrote that banjos originated with the coloured nations, and they are probably a development of the tom-toms of the tropics. Their extraordinarily rapid rise to popularity is one of the remarkable facts of musical history, for they were practically unknown in this country before the time of the Haverley Minstrels, yet to-day they are found in nearly every dance orchestra. Strangely enough, the design of banjos has scarcely changed throughout this interval. Modern instruments are, perhaps, more ornamental than the original ones, but the only innovation has been the introduction of frets which assist the player to "top" the strings at the correct points for note determination.

Well-Known Names.

Mr. Weaver pointed with pride to many minstrel playbills belonging to the 'eighties and nineties. They display in bold characters such well-known names as Edw. French, Moore and Burgess, Bertie Earle, and Chirgwin, all of whom obtained banjos from him.

"I do everything here myself," he went on, "and I believe I am the only man who makes the entire instrument." Then he showed me the first banjo that he made. "I just keep it out of curiosity," he said. "It was made in 1878, and differs very little from the one I made recently for the Princes of Wales and which he took with him on board the *Requin*."

The next time I tune-in the Orpheans, my wireless set I shall listen for the thrums of a banjo with a new interest.

SCOTT LANCELOT, who has been installing loud speakers in their packing sheds for the benefit of packers who work overtime. Some growers assert that packers do more work while listening to musical items, the reason advanced being that their fingers respond to the rhythm with more nimbleness than would otherwise be the case.

My Night Behind the Scenes.

Written and Illustrated by D'EGVILLE.



Could this be Uncle
Whattismame?

was like. My frequent perusal of *The Radio Times*, coupled with such pieces of information as I was able to gather from the earphone of my wireless home-made, one-crystal non-valve set, had given me my own notion of what it all looked like.

In My Mind's Eye.

I could see in my mind's eye the vast amphitheatre and upraised dais upon which the noble performers stand. All round this platform I could imagine great crystals as big as footballs, and electric light bulbs like melons; wires unnumerable as thick as an elephant's leg, handles, sparks, levers, wheels colossal; intricate machinery which only the master hand could control, trap doors for letting down performers who died of fright, ambulances for any who inadvertently put a finger on a live wire—in fact, a maze of intricacies such as was never seen before, the kind of thing the average schoolboy of nowadays understands thoroughly.

I could picture the singer being led through a maze of dark passages to the platform, upon which the glare of myriads of 100 watt lamps played ceaselessly. I could see him pale and trembling as he stands at last before the horn of gigantic proportions into which he is to deliver his song. I could see all the guests, bent and grizzled, sitting round in bath chairs.

A Shattered Dream.

I could imagine the cracklings and sparkings which would immediately precede his performance, as he stood there handcuffed to the platform to prevent his running away as a result of wireless stage fright.



Nobody could see them, so why
worry?

AMONG the many ambitions of my life which include, among others, becoming Prime Minister, being a lion tamer and discovering the Dinosaur, there has always been that of visiting a broadcasting station and seeing for myself what actually happens.

Imagine, therefore, the awe with which I greeted an invitation to visit one a few nights ago.

I had previously formed a very clear idea of what a broadcasting station

with the facts. I was amazed. I was astonished. I was staggered. I was led up in a sumptuous lift to a big room with curtains hung about it. I peeped behind them. Where were the giant crystals? Where the valves and electric globes? Was I in the right place, or could I perchance have found my way into a slaughter-house or a typewriting office?

Where were the doddering old uncles with beards down to their knees? Not a wire in the place.

Confound it! Surely something was wrong. I seated myself and waited. A tall man entered and piloted one of the world's most famous singers to a stool at the piano.

Heavens! Could this really be Uncle Whattismame? It was he said so. He sat down with me.

A Mousetrap Affair.

Well, a mousetrap, as my uncle explained. Ah, perhaps, they'd gone to get another crystal, or fetch some wire or a variable condenser, or, possibly, an invariable one.

My ruminations were brought to a close, however, by a red light which suddenly shone over the door.

"Silence, please!" said the uncle, in a voice that would have needed no broadcasting, and before I could say "knife" (I haven't say even that, the singer started off).

"Good evening, everybody," she said, with the grace and affability which is customary

Yet this excellent argument was somewhat weakened by a gentleman who accompanied his poetic recital by all the action which one is accustomed to see upon a theatrical platform. At any moment I expected him to back the mousetrap into small particles.

And I had one exceedingly uncomfortable experience during the evening. I hardly like to put it down in black and white, or in any other combination of colours, for that matter, but I feel that mention should be made of it for the benefit of others who may also have the good fortune to visit a broadcasting station.

A Terrible Omission.

On entering the chamber of horrors, I forgot to blow my nose. The moment "Silence" was called, the need for a really good blow made itself felt very forcibly. To do so, however, would not only have brought about my expulsion, but the sound of that blow would have been carried to all four corners of the earth, that is, Edinburgh, New York, Amsterdam and Putney.

Letters would have poured in from all parts of the country with questions about this wireless phenomenon.

Dear Sir,

"On the night of so and so, a wireless signal of two valves two not working" recorded a most extraordinary noise, something between that of a horse's neigh and a tube train starting.

"Could you possibly explain to me as to the cause of this noise?"

You know the sort of thing.

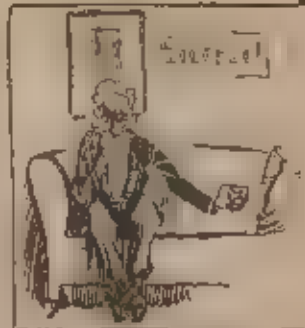
Even to sniff would have been fatal. But as soon as the red lamp went out, everybody began to sneeze and cough and stretch themselves and clear their throats. In fact, the amount of pent-up energy that was then let out was too remarkable for words.

Quiet at all Costs.

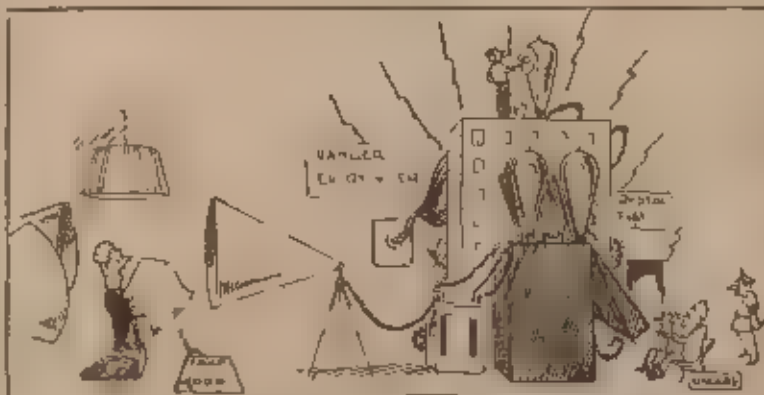
Another gentleman was nearly arrested for walking across the room in rather squeaky boots.

Don't, please don't wear squeaky boots. All England will know about it if you do, and if you are a heavy breather, wear a silencer. If your eyelids flutter when they meet, be sure to put felt slippers on them.

But do, at all costs, keep quiet!



The need for a really good blow
made itself felt.



The Broadcasting Studio as I pictured it.

among all broadcasters. Nobody seemed to answer her. In fact, there wasn't anybody in the room except the uncle and myself. So whom she was talking to, goodness only knows.

Did they mean to tell me that there was no colossal horn to play into? Did they wish me to believe that that miserable little box contraption supported on four stalwart legs in the middle of the room was all there was?

They did. They said so. And to think that this mousetrap affair was capable of sending waves to Edinburgh, New York, Amsterdam and Putney!

You could have knocked me down with a two-valve set.

But disillusionment followed disillusionment. A quartet came hand upon the heels of the lady at the piano, and to my utter amazement, one of them had on a flannel suit while another was garbed in plus fours and carried a fishing rod. The third was dressed in the garments in which he had played tennis during the afternoon, while the fourth was attired in immaculate evening dress, preparatory to going on to a dance at the Savoy.

At first, this appeared to me shocking bad taste, and, indeed, I did not recover until it was pointed out to me that nobody could see them, so why worry?



Squeaky boots.

TIT-BITS GREAT FREE WIRELESS BALLOT

£1,000

*in cash
prizes*

EVERY READER
OF "RADIO TIMES"
SHOULD HELP THE
B.B.C. BY FILLING IN
A "TIT-BITS" COUPON.

IN this Competition "TIT-BITS" offers to readers a double opportunity of winning a Handsome Cash Prize and of hearing their own favourite programme broadcast by the B.B.C.

All that Competitors have to do is to select from a list of outstanding features of the wireless programme the ten they consider most popular, and place them in order of popularity on the Coupon.

The idea of this Competition is to discover the features the public consider best, and Mr. Reith, Managing Director of the British Broadcasting Company, says, "We welcome the co-operation of the friends of the Press in helping us to gauge what the public thinks is best in our programmes. We shall await the results of this Competition with interest, and readers of 'TIT-BITS' will realize that, quite apart from their opportunity of winning £1,000, they may be contributing to the solution of some of our programme problems."

THE PRIZES.

£500 will be awarded to the sender of the coupon which gives the greatest number of popular features correctly placed or nearest to order of voting. Another £500 will be offered in connection with wireless programmes at the conclusion of this competition when you will be able to vote for your favourite artists.

For list of features, coupon and rules, see "TIT-BITS," on sale now.

TIT-BITS

OBTAIN A COPY FROM THE AGENT WHO SUPPLIES YOU WITH "RADIO TIMES."

Wednesday's Programme

(Continued from page 447.)

55C GLASGOW. 422 M.

Chamber Music—Song—Drama.

THE DWELLER IN THE DARKNESS.

55C GLASGOW. 422 M.

11 30-12 30.—M day Transmission.

40. - The Wireless Quartet. Usherwood Steel

4.45. WOMEN'S HALF HOUR
5.15. CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS.

Mr J REID M VR. S B. from London.
725. Munc. S.B. from London

740-755. Mr. J. H. KIDSTON on 'Scout'

Ballad Concert.
The Beethoven Symphonies. No. 8.

S.B. to Aberdeen, Edinburgh and Dundee.
THE AUGMENTED STATION

OLD MESTRA
Conducted by H. A. CARRUTHERS
ENID CRUICKSHANK (Contralto)

S.D. The Orchestra.
Overture, "A Birthday" London Record

8.12 Three Pieces from "Faust" by Berlioz
Mouset des Follets: "Danse des
Scheher"; "Marche Hongroise"

8.25 *Endel Cruckshank*
Same Day *T del Riego (15)*

"A Retreat"	R. Laughborough (15)
Let a Little	of the T. and S.
"As You Pass By"	Kennedy, Russell (9)

B 40. The Orchestra.
Symphony No. 6 in F (The Pastoral).

B.18. End Cruickshank
'Tired Hands' W. Sanderson (9)

The Song of Shadows " T. Toomey
Grey Spring " Anthony Collins

'A Summer Night' - Goring Thomas (45)
The Orchestra
0 33 Set to No. 1 "German" - ...

953. Overture, "Mirella" *Conrad*
100.—WEATHER, FORECAST and NEWS.

Prof. B. PETERS, S.B., from Nottingham.
Local Name.

10.40.—THE PINK JUBILEE SINGERS. S.B.
from London.

11.0. Close down.

Saturday's Programme.

100.—WEATHER FORECAST and NEWS
9.11 from London.

Mr. HERBERT SUTCLIFFE, B.B., from
London

10.30.—THE SAVOY BAND. S.B. from London.

126.—*Chenopodium*

SSC GLASGOW. 422 M
3 30 The Wireless Quartet Albert Richmond

445.—W. MEN'S HALF HOUR.
5.15.—MIL. MEN'S CORNER.

6.0-6.6. Weather Forecast for Farmers.
6.6 WEATHER FORECAST AND NEWS

Radio Association Talk, S.B. from London

725.—Music. *S. H. from London.*
740-755. Major F. M. CRI M, the Chief

Scout's Commissioner for Scotland, on Scout Week.

Humour—Request: Dance.
S D to Dundee

THE STATION ORCHESTRA -
Conducted by H. A. CAERTHERS.
MORLAND HAY (Entertainer)

DANCE MUSIC
from "THE PLAZA"

Selection, "Princess Caprice" Full (15)

Hammer at the Piano.
(Continued in preceding column.)

(Continued in preceding column.)

Hullo Everybody!

Capt. Eckersley calling!

The Chief Engineer
of the B.B.C.,
CAPT. ECKERSLEY,
is writing a special
series of articles
on wireless for

THE SUNDAY NEWS

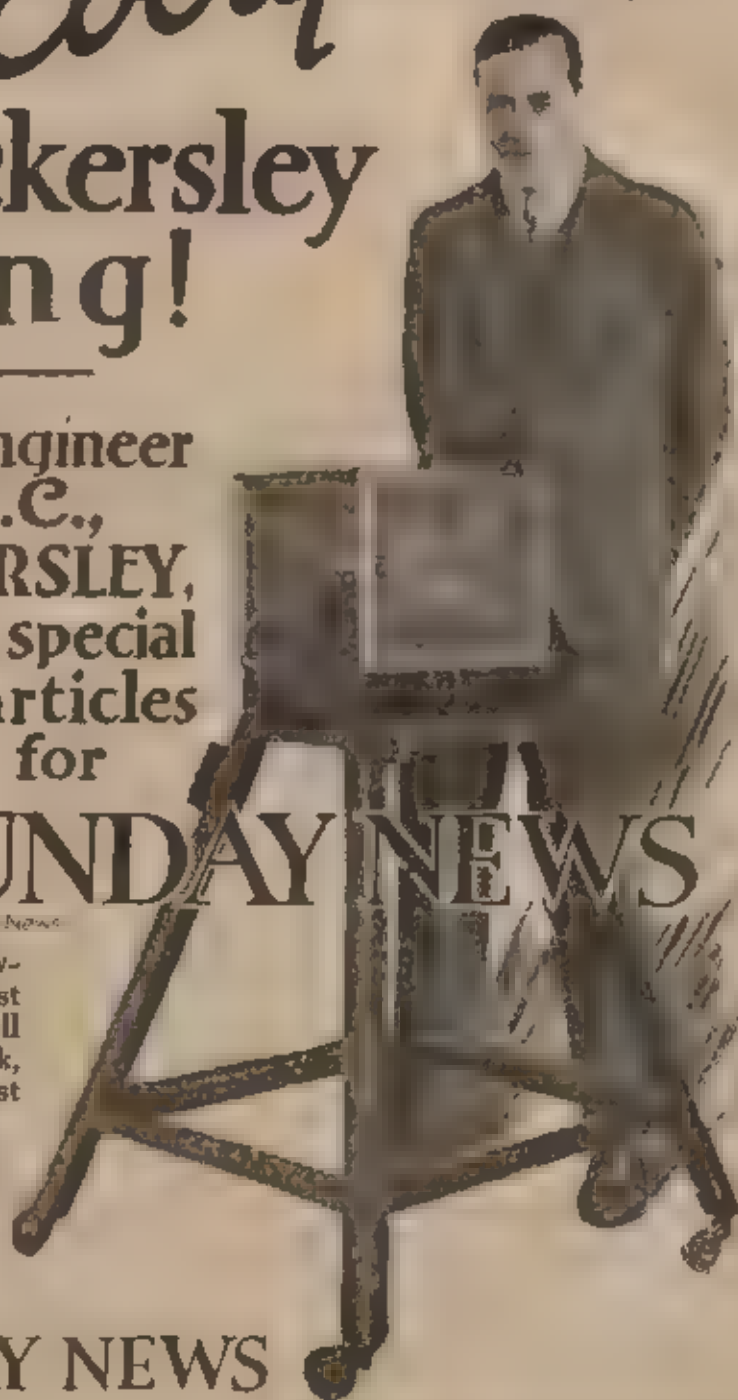
(Formerly known as *the Sunday News*)

Captain Eckersley, acknowledged as one of our greatest experts on Wireless, will tell listeners-in, week by week, how they can get the best results out of their sets.

He will deal with their wireless problems and give them the benefit of his vast and unique experience.

Give your newsagent an order to deliver

THE SUNDAY NEWS



Dundee Programme.

ZDE 331 M.

Week Beginning Sunday, May 31st

SUNDAY, May 31st.

- 4.0-6.0.—Programme S.B. from Glasgow.
 6.0-7.0.—The J. S. Taylor M.A., D.C.,
 Scouting and Religion.
 7.0-8.0.—Service Conducted by the Rev. F. O.
 MURPHY, M.A., O.B.E. (Broughty
 Ferry Congregational Church).
 8.0-10.30.—Programme S.B. from London.

MONDAY, June 1st

- 3.0-4.30.—Concert. Women's Topics.
 4.30-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Programme S.B. from Glasgow.
 10.0-12.0.—Programme S.B. from London.

TUESDAY, June 2nd.

- 11.30-12.30.—Recital of New Gramophone
 Records.
 3.30-4.30.—Kinnauld Hall Picture House
 Orchestra.
 4.30-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Programme S.B. from Glasgow.
 10.0-11.30.—Programme S.B. from London.

WEDNESDAY, June 3rd.

- 1.0-2.0.—Speeches on the occasion of the presenta-
 tion of the Freedom of the City to the
 Prime Minister, the Rt. Hon. STANLEY
 BALDWIN. Relayed from the Baird
 Hall.
 3.0-4.30.—Concert. Women's Topics.
 4.30-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—The Rev. W. GUTHRIE LAW, County
 Secretary for Forfarshire, "Scouting
 in and For Forfarshire."
 7.40-10.0.—Programme S.B. from London.
 10.0-12.0.—Programme S.B. from Glasgow.

THURSDAY, June 4th.

- 3.30-4.30.—Kinnauld Hall Picture House
 Orchestra.
 4.30-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Programme S.B. from Glasgow.
 10.0-11.30.—Programme S.B. from London.

FRIDAY, June 5th.

- 3.30-4.30.—Kinnauld Hall Picture House
 Orchestra.
 4.30-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Major SPEIRS, S.B. from Glasgow.

Scottish Night.

- CARVA DAVIE (Soprano)
 ALFRED J. FORBES (Tenor),
 LINDA MANN (Bass)
 WILLIAM HARTLEY (Solo Violin)
 ALICE HUTCHISON (Accompanist).
 THE "ZDE" REPERTORY COM-
 PANY.
 THE MACKENZIE PIPERS.
 ALGERNON DUNN (Tuba).
 Under the Direction of
 WILLIAM HARTLEY.
 8.0.—The Pipers.
 March, "Leaving Glasgowhah!"
 Mr. Donald
 Strathspey, "Marquis of Huntly."
 Reel, "Merry Maids of Sandyside."
 8.5.—Alfred J. Forbes.
 "Of A the Airts"
 "Mary Morrison"
 15.—The Orchestra.
 Selection, "The Thistle" Myddleton (36)
 8.30.—W. Grant Stevenson.
 "Wee Johnnie Paterson"
 8.35.—Carma Deak.
 "Wee Johnnie Paterson"
 "John Anderson, My Joe"
 8.45.—The Orchestra.
 Patrol, "The Wee Macgregor" Amera (38)
 (Continued on page 463.)

Edinburgh Programme.

ZEH 328 M.

Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

- 4.0-6.0.—Programme S.B. from London.
 8.30.—Religious Service: Conducted by the
 Rev. J. HARRY MILLER, C.B.E.
 D.D. Assisted by the Choir of the Plea-
 sance United Free Church.
 8.0-10.30.—Programme S.B. from London.

MONDAY, June 1st.

- 3.0-4.0.—The Station Pianoforte Trio.
 4.0-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Programme S.B. from Glasgow.
 10.0-12.0.—Programme S.B. from London.

TUESDAY, June 2nd.

- 11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 4.0-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Programme S.B. from London.
 7.40-10.0.—Scout Talk by Mr. H. MONTGOM-
 ERY, F.Z.S. S.B. to Dundee.
 10.0-11.30.—Programme S.B. from London.

WEDNESDAY, June 3rd.

- 3.0-4.0.—The Station Pianoforte Trio.
 4.0-6.0.—Talk to Schools by Mr. J. G. SMITH.
 6.0-7.40.—CHILDREN'S CORNER.
 7.40-10.0.—Talk to Scouts by Mrs. D. W. DODDS,
 Assistant County Commissioner for Welf-
 fare.
 10.0-11.30.—Programme S.B. from Glasgow.
 11.30-12.0.—"THE ROMANY REVELLERS,"
 from the Grandin Palais de Danse.

THURSDAY, June 4th.

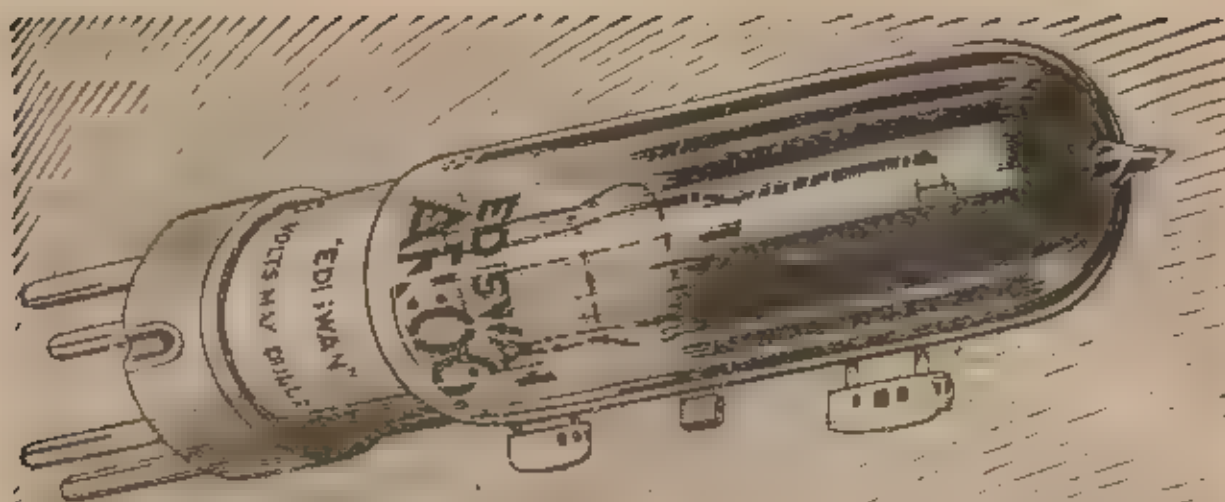
- 1.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 4.0-6.0.—CHILDREN'S CORNER.
 6.0-7.40.—Children's Letters.
 7.40-11.30.—Programme S.B. from London.

FRIDAY, June 5th.

- 3.30-3.50.—The Station Pianoforte Trio.
 4.0-6.0.—Talk to Schools.
 6.0-7.40.—CHILDREN'S CORNER.
 7.40-10.0.—Scout Talk by Mr. H. HOWIE,
 Assistant Commissioner for Rivers.
 10.0-11.30.—Programme S.B. from London.
 11.30-12.0.—Edinburgh Radio Society Talk.

An Evening of Variety.

- BRENDA JOHNSON (Soprano)
 FRED FALCONER (Solo Violin).
 NICOL PENTLAND (Entertainer).
 THE FALCONER STRING
 QUARTET.
 8.0.—Quartet in G Major.
 8.20.—"H Bacto"
 8.35.—"Love Went a-Riding"
 8.45.—"On Wings of Song"
 9.0.—"The Quartet"
 9.15.—"Drink to Me Only With Thine Eyes"
 9.30.—"Molly on the Shore"
 9.45.—"The Loreley"
 9.55.—"Orpheus With His Lute"
 10.10.—"The Little Danz"
 10.25.—"The Quartet"
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Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

4.30-5.00. Programme S.B. from London.
5.00-5.30. Sample Service, relayed from the
James's Clock.
5.30-10.30. Programme S.B. from London.

MONDAY, June 1st.

11.0-12.0. Musical Concert.
3.30-4.30. Musical Lecture by Miss
Barry.
5.45-6.40. CHILDREN'S CORNER.
6.40-11.30. Programme S.B. from London.

TUESDAY, June 2nd.

5.30-6.40. WOMEN'S HALF HOUR.
6.40-11.30. Orchestra, relayed from the Trocadero.
5.45-6.40. CHILDREN'S CORNER.
6.40-11.30. Programme S.B. from London.

WEDNESDAY, June 3rd.

11.0-12.0. Musical Concert.
3.30-4.30. The Station String Quartet, W.
1.0-1.30. Howard Davis.
5.45-6.40. CHILDREN'S CORNER.
6.40-11.30. Programme S.B. from London.
7.40-7.55. Director's Talk.

THURSDAY, June 4th.

5.30-6.40. WOMEN'S HALF HOUR.
6.40-11.30. Orchestra, relayed from the Trocadero.
5.45-6.40. CHILDREN'S CORNER.
6.40-11.30. Programme S.B. from London.

FRIDAY, June 5th.

3.15-3.45. Transmission to Schools Mr. Albert
E. Workman on "Musical Appreciation".
4.0-5.1. The Station Piano Quartet, Nat
Tarsky (Baritone).
5.45-6.40. CHILDREN'S CORNER.
6.40-7.40. Programme S.B. from London.
7.40-7.55. Local Talk.

Chamber Music and

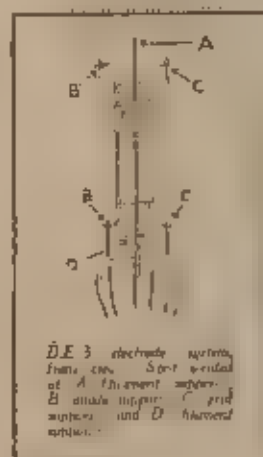
"Round the Stations."

MAVIS BENNETT (Soprano)
THE STATION STRING QUARTET
AT STATION PIANOFORTE TRIOS
ARTHUR BAKER (2nd Violin),
ROBERT DICKWORTH (Viola)
LEONARD COLLINSON (Violoncello),
WALTER WRIGHT (Pianoforte).
2.0. The Quartet.
'Londonderry Air' by Frank Bridge.
Carnegie for Strings by Mendelssohn.
8.10. Mavis Bennett.
at Nones ("Rigoletto") by Verdi.
The Rivals by Goldsmith.
2.20. The Trio.
Excerpts and Finals from Trio in D Major
by Tchaikovsky.
8.30. Mavis Bennett.
9.0. Mavis Bennett.
Waltz Song, ("Romeo and Juliet")
The Willow Song by Corderidge-Taylor (46).
9.10. Round the Stations.
9.40. The Quartet.
String Quartet in G Major, Op. 54, No. 1
by Beethoven.
10.0-10.25. Programme S.B. from London.
10.25. Local News.
10.30. Mavis Bennett.
Specially Requested Songs.
10.40. Round the Stations.
11.0. Close down.

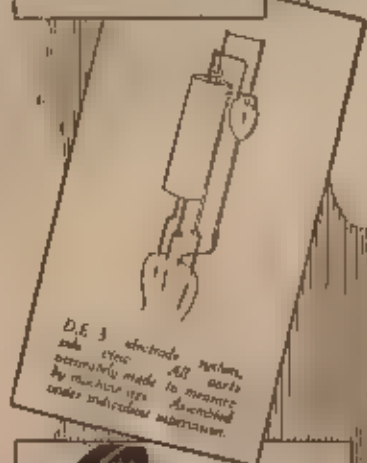
SATURDAY, June 6th.

5.30-6.40. Mr. Ellingford's Organ Recital, re-
layed from St. George's Hall.
5.45-6.40. CHILDREN'S CORNER.
6.40-12.0. Programme S.B. from London.

Get the *best* out of your set!



D.E. 3 electrode system.
From cathode (A) to anode (Z) at A filament support.
B anode support, C grid support, and D filament support.



D.E. 3 electrode system.
All parts accurately made to measure by machine and assembled under individual supervision.



All Bakelite base. Low self-capacity. Wide range of top pins for mounting and withdrawing. All internal ribs on same side as grid pins. Ready identification of anode pin by touch. Anode base has dual contact surfaces.

To get the best out of your set, put the best into your set. Fit the right valve for your individual needs.

The most efficient electrode system for one type of valve is not necessarily the best for other types. The electrode system of each type of the "Valve in the Purple Box" is the result of scientific determination of the best design for the conditions under which it is to be used.

A noteworthy example is

TYPE D. E. 3.

a General Purpose Valve for use with dry batteries, or 4-volt accumulators.

REDUCED PRICE 16/6

Outstanding features:

FILAMENT

Although current consumption is only .06 amp., electron emission equals that of a bright emitter taking over twelve times the current. The filament does not depend for its emission on a substance coated on the outside which rapidly wears away in use. The active material permeates the whole of the filament.

GRID

Special machinery provides for abnormally high exactness of manufacture. Spiral grid, each turn welded to grid support. Full control over electron emission ensured.

PLATE

Most rigid construction employed (spot welding). Active portion of filament entirely enclosed.

The most economical
valve in the world!

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Authorized agent of The M.C. Valve Co., Ltd.



Ping! and never a discord from the Loud Speaker

EVEN the most experienced listener would not have suspected that a touch on the knob of an adjustment of a rheostat—even vibration so slight as to be hardly noticeable—would have caused a discordant sound from the perfect Loud Speaker.

So acute has become this problem of precision in the design of the Loud Speaker that various ingenious adjustments have been made to prevent the slightest vibration from being transmitted to the speaker.

But the only way to prevent this is by the use of a special valve. And here is the simple expedient of improving the design of the valve itself.

It is usual to find a valve in a radio set which is not only a good performer but also a good looking one. It is usual to find a valve in a radio set which is not only a good performer but also a good looking one.

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Wuncell Dull Emitters

Types W1, W2 & W3
W1 is the most common type of Dull Emitter. It is a simple design and is very reliable. It is suitable for use in all types of radio sets.

Types W2 & W3
W2 is a more powerful type of Dull Emitter. It is suitable for use in high power radio sets. W3 is a more powerful type of Dull Emitter. It is suitable for use in high power radio sets.

Technical Data
W1 18-14
W2 18-14
W3 20-16

Important Reduction in Prices of all Cossor Valves

Flight Emitters		
	Old Price	New Price
P1	11/-	8/-
P2	11/-	8/-

Wuncell Dull Emitters		
W1	18/-	14/-
W2	18/-	14/-
WR1	20/-	16/-
WR2	20/-	16/-

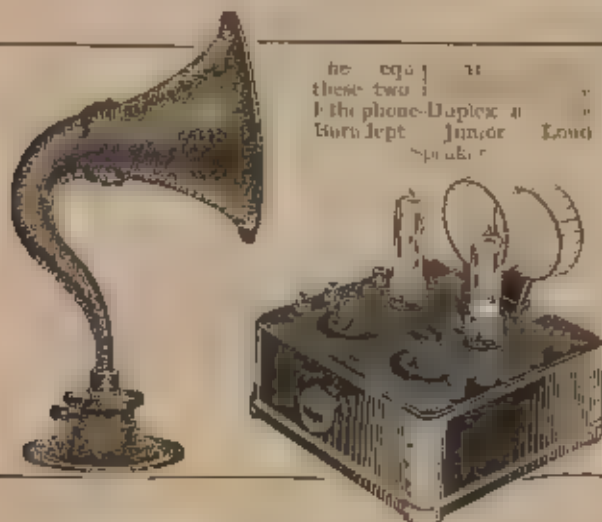
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W3	22.6	18.6

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The installation includes the Ethophone-Duplex, a simply operated 2-valve receiver of novel design, the Burndept Junior Loud Speaker, two R5 valves, a 5 amp. (actual) accumulator, 60 volt high-tension battery, and complete aerial equipment. The Marconi Licence (21), is included in the price.

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When you go away on your holidays there is no necessity to deprive yourself of the joys of Broadcasting.

A portable set will give you music wherever you are. Get ready now. June "Modern Wireless" contains an interesting article on "Portable Sets and Their Uses," by Percy W. Harris, M.I.R.E.

You are shown just how you can get the most out of a portable set under all conditions.

A Two-Valve Portable Set, illustrated above, is described by A. S. Clark. Full constructional details are given showing explicitly how the enthusiast can build this compact and useful set.

John Scott-Taggart, M.C., F.Inst.P., A.M.I.E.E., the Editor, continues his very interesting article on "A Nine-Valve Supersonic Heterodyne Receiver."

Those interested in multi-valve set construction will find the article on "How to Make a Four-Valve Tricoil Receiver," by C. P. Allison, of special interest, describing fully as it does, the building of a novel and efficient four-valve receiver.

The June issue of "Modern Wireless" also contains numerous hints and tips of great value to all radio enthusiasts.

ORDER YOUR COPY TO-DAY

Selection from Contents:

HOW TO MAKE A FOUR-VALVE TRICOIL RECEIVER.

By C. P. Allison.

A TWO-VALVE PORTABLE SET. By A. S. Clark.

A SINGLE VALVE SET WITH REINARTZ COUPLING.

By Stanley G. Raiter, M.I.R.E.

A ONE-VALVE RESISTANCE AMPLIFIER.

By J. Underdown.

A SPADE-TUNED CRYSTAL SET. By E. J. Marriott.

A NINE-VALVE SUPERSONIC HETERODYNE RECEIVER (Contd.).

By John Scott-Taggart, F.Inst.P., A.M.I.E.E.

PORTABLE SETS AND THEIR USES.

By Percy W. Harris, M.I.R.E.

ADAPTING YOUR RECEIVER FOR KDKA.

By G. F. Randall, B.Sc.

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MODERN WIRELESS

Britain's best Wireless Monthly

ADVERTISEMENT OF RADIO PRESS, LTD.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

10-6.0. Programmes S.B. from London.

MONDAY, June 1st.

11.30-12.30.—Gramophone Records
4.0-5.0. Orchestra, relayed from the Grand Hotel.
5.0-5.20. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.25-6.30. Children's Letters.
6.40-12.0.—Programmes S.B. from London.

TUESDAY, June 2nd.

11.30-12.30. Gramophone Records.
1.30-2.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.25-6.30. Children's Letters.
6.40-7.40.—Programmes S.B. from London.
7.40.—Prof. A. E. MORGAN, M.A., English Language and Literature.
8.0-11.30.—Programmes S.B. from London.

WEDNESDAY, June 3rd.

1.30-12.30. Gramophone Records.
1.30-2.30.—Gramophone Lecture by Monica Morris.
5.0-5.20. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.25-6.30. Children's Letters.
6.40-11.30.—Programmes S.B. from London.

THURSDAY, June 4th.

11.30-12.30. Gramophone Records.
1.30-2.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.25-6.30. Children's Letters.
6.40-11.30.—Programmes S.B. from London.

FRIDAY, June 5th.

1.30-2.30. Gramophone Records.
4.0-5.0. Orchestra, relayed from the Grand Hotel.
5.0-5.20. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.25-6.30. Children's Letters.
6.40-7.40.—Programmes S.B. from London.
7.40.—Mr. CLIFFORD E. WRIGHT, B.A. Popular Psychology—(3) The ABC of Psycho-Analysis.
EDITH WRIGHT (Soprano)
WINIFRED OSBORNE (Contralto).
F. G. PORTMAN (Tenor).
JOHN ANDERSON (Baritone).
LAWRENCE DALEY (Bass).
OSWALD SMITH (Tenor).
ETHEL COOKE (Piano).
Oswald Smith.

Saturday, June 6th.

Programmes S.B. from London.
O. "Tis a Glorious Sight" Weber.
Jean Marjory Maule (S).
Lawrence Daley.

Hamish MacQuinn (48).
Paul F. A. Cecil J. Sharp (48).
When All Was Young
O Love! From Power
and David
Instrumental Trio.

1. Movement from Trio Gade (5).
John Anderson.

Hawatha's Vision Coleridge Taylor (48).
H. "You Were Blind" Noel Johnson (1).
A Chip of the Old Block Square (15).
Gawala Smith.

An O. Italian Love Song
Gawala Smith.

Edith Wright.

"Com. Sweet Morning" A. L.
Down at the End of the Garden
Edith Wright.

Dunhill (48).
Gawala Smith.

Gawala Smith.

Gawala Smith.

Gawala Smith.

Gawala Smith.

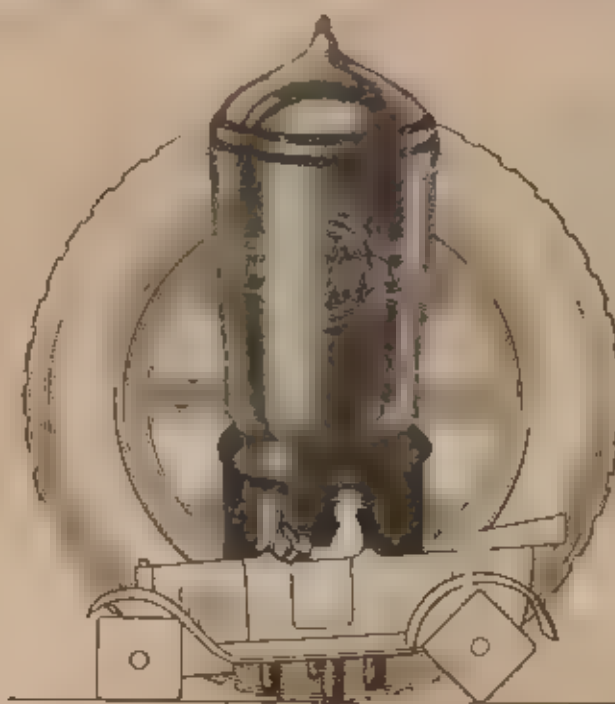
Gawala Smith.

Gawala Smith.

Gawala Smith.

Gawala Smith.

Gawala Smith.



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WHEN YOU move up from the wireless which perhaps you now have, to a Cosmos Radio Valve Set, it will be just as though you had moved in the concert-hall from a place not very good for hearing to a place in the very centre where you get the music to the best advantage. It is parallel to the thing which happens to you in a theatre when you have induced the lady to remove her hat. In the one case you see the other two-thirds of the stage. In the other case you hear the other two-thirds of the music. For that is what the Cosmos Radio Valve Sets do: they give you all the music; balanced, not compressed and distorted; coloured, not plain; pour it out like wine and not like water. This is why they have been called the Musicians' Sets. Musical people delight in them for their sheer musical virtuosity.

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An added advantage is that you can substitute Louden Dull Emitters for your bright emitters straight away and without having to make any alterations or additions at all to your filament resistances or set. It is also possible to use this valve in conjunction with a bright emitter, e.g., a bright emitter in the detector stage and a dull emitter Louden in the L.F. position or vice versa.

The 4 Volt Valve normally costs 12/- and the 6 Volt 13/6. For 14 days, however, we are making the wonderful offer detailed below so that every member of the wireless public can have the opportunity of testing this valve for himself at a specially reduced figure.

We are also requesting the name of your local retailer so that in future an adequate and steady supply of these valves will be secured in every part of the country.

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OUR OFFER.

Send direct to us at Park Royal, Willesden, a remittance of 8/- for the 4 Volt or 9/- for the 6 Volt Dull Emitter, plus 3d. to cover postage. We will then forward you in a sealed carton a brand new dull emitter bearing the usual guarantee.

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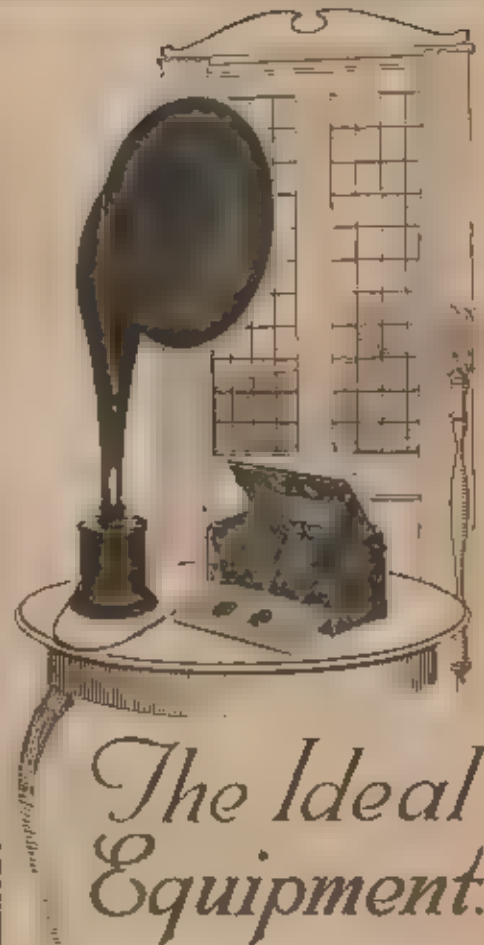
Herewith Remittance Value _____ Please send me ^{one} _(two)
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Address _____ Address

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Western Electric
LOUD SPEAKING
EQUIPMENT.

Plymouth Programme.

5PY 338 M

Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

4.0-5.0.—Programme S.B. from London.
5.30-9.0.—Service and Address by the Rev
A. C. CHAMBERLAIN, Vicar of St

10.0-10.30.—Programme S.B. from London

MONDAY, June 1st, and WEDNESDAY,
June 3rd.11.30-12.30.—Programme S.B. from London.
12.30-4.30.—Programme S.B. from London.
5.0.—WOMEN'S TALKS.
5.30-6.30.—Programme S.B. from London.
6.40 onwards.—Programme S.B. from London.
7.40 (Monday) and 7.40 (Wednesday) —
Programme S.B. from London.

TUESDAY, June 2nd.

4.0-4.40.—Ernest Manning and his Orchestra.
5.0.—WOMEN'S TALKS.
5.30-6.30.—Programme S.B. from London.
6.40 onwards.—Programme S.B. from London.
7.40 (Monday) and 7.40 (Wednesday) —
Programme S.B. from London.THURSDAY, June 4th, and SATURDAY,
June 6th.4.0-4.40.—Albert Fulbrook and his Trio, relayed
from the Royal H.
5.0.—WOMEN'S TALKS.
5.30-6.30.—Programme S.B. from London.
6.40 onwards.—Programme S.B. from London.

FRIDAY, June 5th.

3.30 Talks to Schools Mr J. C. Tregarthen,
A Visit to the Great Seal Caves
Musical Interlude. Mr. T. W. Mason
Riddle, "Characters from Books—Mark
Tapley."
4.0-4.40.—Albert Fulbrook and his Trio.
5.0.—WOMEN'S TALKS.
5.30-6.30.—Programme S.B. from London.
6.40 onwards.—Programme S.B. from London.

Recital Evening.

PERCY LOWMAN (Solo Violin).
HAROLD C. LAKE (Solo Pianoforte).
GIVEN CLARK (Pianoforte).
ERNEST WHITE (Baritone).
8.0
"Londonderry Air" O'Connor Morris (38)
Manuscript. Beethoven, arr. Burnside (5)
Harold C. Lake
Impromptu in G. Sch. 1840
Waltz in C Sharp Major. Chopin
GIVEN CLARK
"Brandon Hill" Kingsford Shortland (57)
GIVEN CLARK
8.30
"For One Night Only" R. Marsh
Ernest White
"She Alone Charmed My Senses" ("The
Queen of Sheba") Gounod (41)
The Queen of Sheba. Gounod
9.0
HAROLD C. LAKE
The Queen of Sheba. Gounod
HAROLD C. LAKE
9.15
"Top o' Cork Road" arr. S. 1840
Colonise in D. S. 1840
Harold C. Lake
Impromptu, "Contentment" Harold Lake
"The Gollywog's Oake Walk" Lohengrin
9.30
"I Want to Go With You" S. 1840
Harold C. Lake
ELEANORE
"Eleanore" Colebridge Taylor (48)
"The Blind Ploughman" C. 1840
9.45
THE BROKEN HONEYMOON
By E. O. Muthus.
Gertie STELLA STRATTON
Bertha CHAS. FREEMAN
10.0-10.30.—Programme S.B. from London.
10.30
Ernest White
"In Cedar Court" T. 1840
"The Flora Dance" R. 1840
Percy Lowman and Harold C. Lake.
Sonata in A. C. 1840
11.0.—Close down.

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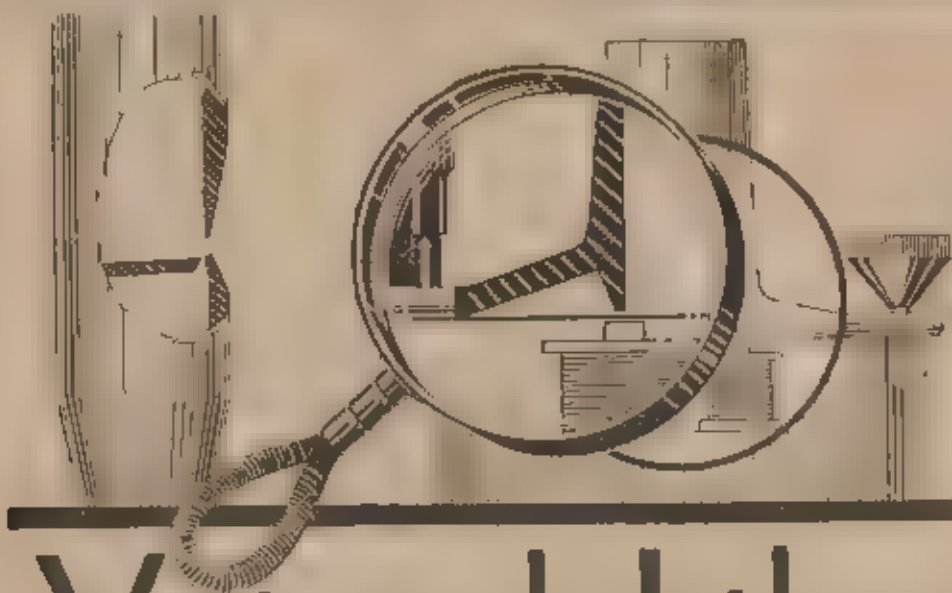
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of the horn
and not in
the box



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Stoke-on-Trent Programme.

EST 306 M.

Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

4.0-6.0. } Programme S.B. from London
8.30-10.30. }
MON. June 1st, WED. June 3rd.
3.30-4.30. } Programme S.B. from London
5.0-6.0. }
5.5-6.0. CHILDREN'S CORNER
6.40-7.40. Programme S.B. from London
7.40-8.40. Boys Brigade Monthly Bulletin
8.0-9.0. Programme S.B. from London

TUESDAY, June 2nd.

12.30-1.30. Midday Concert
3.30-4.30. The Majestic Cinema Orchestra
5.0. Children's Letters
5.5-6.0. CHILDREN'S CORNER
6.40-7.40. Programme S.B. from London
7.40-8.40. Boys Brigade Monthly Bulletin
8.0-9.0. Programme S.B. from London

THURSDAY, June 4th.

3.30-4.30. Gramophone Records of the Week
5.0-6.0. CHILDREN'S CORNER
6.40-7.40. Programme S.B. from London
7.40-8.40. Boys Brigade Monthly Bulletin
8.0-9.0. Programme S.B. from London

FRIDAY, June 5th.

12.30-1.30. Midday Concert
3.30-4.30. The Majestic Cinema Orchestra
5.0. Children's Letters
5.5-6.0. CHILDREN'S CORNER
6.40-7.40. Programme S.B. from London
7.40-8.40. Boys Brigade Monthly Bulletin
8.0-9.0. Programme S.B. from London
9.0-10.0. J. DONN ATKINSON (Soprano)
"My Big Horn"
"Old Bob and Me"
"Harvesting Time"
8.10. BEN JACKSON (Soprano)
"The Song of the Soil"
8.30. DOROTHY ATKINSON (Soprano)
"The Song of the Soil"
8.50. DOROTHY ATKINSON (Soprano)
"The Song of the Soil"
9.10. DOROTHY ATKINSON (Soprano)
"The Song of the Soil"
9.30. DOROTHY ATKINSON (Soprano)
"The Song of the Soil"
9.50. DOROTHY ATKINSON (Soprano)
"The Song of the Soil"

6.50. JUPITER MARS (Entertainer).
Selections from his Repertoire.
7.0. BEN JACKSON.
(Banjo Selections.)
7.10. The Octet.
"Kiss Me"
7.20. REGINALD WHITEHEAD (Bass).
"The Song of the Soil"
7.30. The Octet.
"The Song of the Soil"
7.40. The Octet.
"The Song of the Soil"
7.50. The Octet.
"The Song of the Soil"
8.0. The Octet.
"The Song of the Soil"
8.10. The Octet.
"The Song of the Soil"
8.20. The Octet.
"The Song of the Soil"
8.30. The Octet.
"The Song of the Soil"
8.40. The Octet.
"The Song of the Soil"
8.50. The Octet.
"The Song of the Soil"
9.0. The Octet.
"The Song of the Soil"
9.10. The Octet.
"The Song of the Soil"
9.20. The Octet.
"The Song of the Soil"
9.30. The Octet.
"The Song of the Soil"
9.40. The Octet.
"The Song of the Soil"
9.50. The Octet.
"The Song of the Soil"

SATURDAY, June 6th

3.30-4.30. The Majestic Cinema Orchestra.
5.0. Children's Letters.
5.5-6.0. CHILDREN'S CORNER
6.40-7.40. Programme S.B. from London

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is the fact that the HOUSE OF GRAHAM had the honour of being permitted to undertake a public address installation in St. Peter's Cathedral in Rome, on Sunday, May 17th, 1925.

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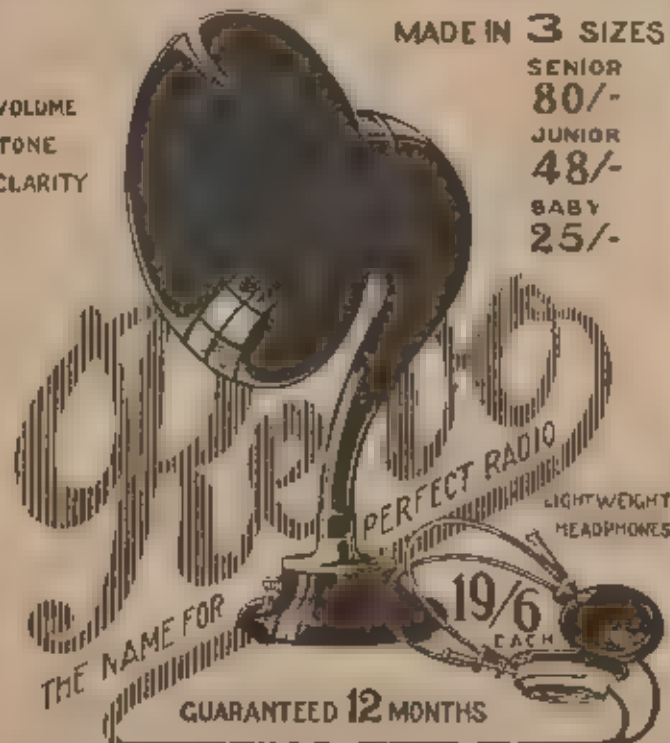
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Swansea Programme.

5SX 482 M.

Week Beginning Sunday, May 31st.

SUNDAY, May 31st.

4.0-6.0.—Programme S.B. from London.

8.30-9.0.—Studio Service.

9.0-10.55.—Programme S.B. from Cardiff.

MON., June 1st, and SAT., June 6th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema: Musical Director, Jack Arnold.

5.0.—WOMEN'S TOPICS (Monday).

5.15-6.0.—CHILDREN'S CORNER. (5.15.—Children's Letters.)

6.40-7.40.—Programme S.B. from London.

7.40-8.0.—Programme S.B. from Cardiff.

8.0-12.0.—Programme S.B. from London (Mon.) Cardiff (Sat.).

TUESDAY, June 2nd.

3.0-4.0.—New Gramophone Records.

5.15-6.0.—CHILDREN'S CORNER. (5.15.—Children's Letters.)

6.40-7.40.—Programme S.B. from London.

7.40-8.0.—Programme S.B. from Cardiff.

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, June 3rd.

3.0-4.0.—The Castle Cinema Orchestra.

5.0.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER. (5.15.—Children's Letters.)

6.40-7.55.—Programme S.B. from London.

8.0-11.0.—Programme S.B. from Cardiff.

THURSDAY, June 4th.

3.0-4.0.—The Instrumental Trio.

5.15-6.0.—CHILDREN'S CORNER. (5.15.—Children's Letters.)

6.40-8.55.—Programme S.B. from Cardiff.

7.0-11.30.—Programme S.B. from London.

FRIDAY, June 5th.

3.0-4.0.—Transmission to Schools.

4.0-4.30.—The Castle Cinema Orchestra.

5.0.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER. (5.15.—Children's Letters.)

6.40-7.40.—Programme S.B. from London.

7.40-8.55.—Programme S.B. from Cardiff.

8.0.—PENTRECHWYTH MALE VOICE PARTY.

"The Munks' War Song" S. Parry

"Beautiful Life" Dan Protheroe

"Sir-y-Boreu" Dan Protheroe

8.15. MARGARET DAVIES (Solo Pianoforte).
Scherzo in B Flat Minor, Op. 19

Rosenbloom (5)

"Butterfly," Op. 43 Grieg (5)

"Wedding Day," Op. 43 Grieg (5)

8.25. The Party.

"Lovely Maiden" Pugh Evans

"When Evening's Twilight" Holton (10)

"O! Tynd i' yw" E. Bryan

8.40. GLADYS GRIFFIN-THOMAS (Soprano).

"Devotion" Haydn Wood (15)

"Someone Brought Me Daffodils" Haydn Wood (15)

8.50. URIEL REES (Tenor).

"Walter's Prize Song" (From "The Masteringers") Wagner

9.0. The Party.

"Soldiers' Chorus" Gounod (10)

"In Absence" Dudley Buck (10)

"Two Songs from the South" Protheroe

9.15. Margaret Davies.

Scherzo in C Minor Raff

Ballade, Op. 47 Chopin

"Liebesthums" Liszt

9.25. Gladys Griffin-Thomas.

"Rose in the Bud" Forster (15)

"The String of Pearls" H. L. Phillips (15)

9.35. The Party.

"An Italian Salad" R. Genes (10)

"Comrades in Arms" Adolphe Adam (10)

9.45. Uriel Rees.

"O Na Byddain Haf o Hyd" W. Davies

"Lend Me Your Aid" Gounod

10.0-10.30.—Programme S.B. from London.

10.30. The Party.

Selected.

10.45. EDGAR WILLIAMS.

Selected Cello Solos.

11.0.—Close down.

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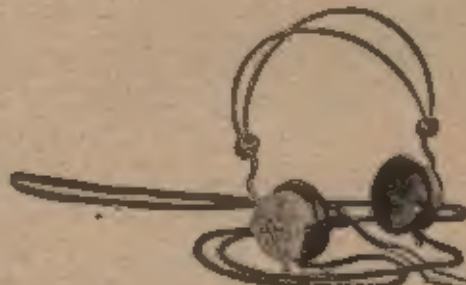
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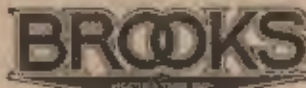
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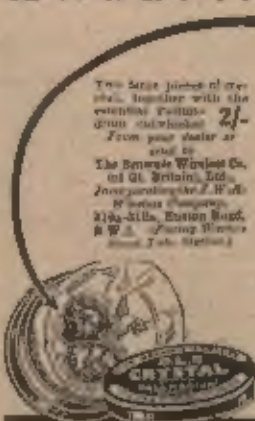
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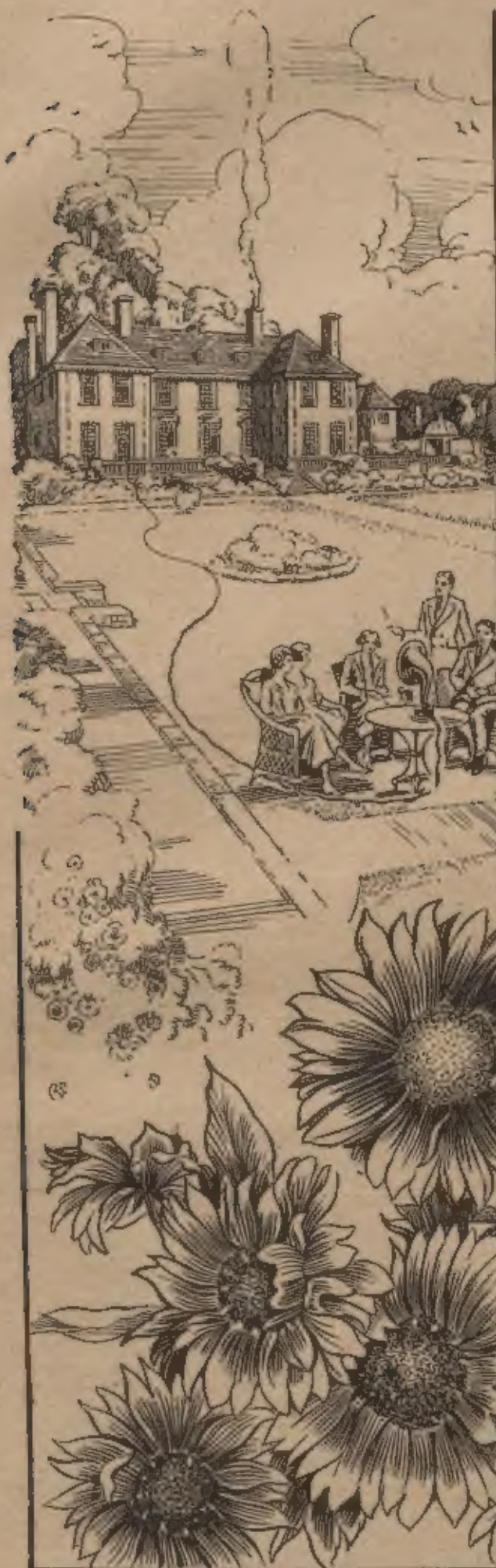
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